

Musical America

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1957



MUSIC ROOM

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1957

**Metropolitan Opera
Season Opens;
New Productions
Of Don Giovanni
And Eugene Onegin**

**Ninety-eighth Annual
Worcester Festival**

**International and
National Reports**

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Onegin Revival Opens Metropolitan Season

By RONALD EYER



Photos by Louis Melancon

The 73rd season of the Metropolitan Opera opened on the evening of Oct. 28 on a note of subdued splendor. There was the usual complement of celebrities handsomely and expensively accoutered; there was the usual press of standees to whom Mr. Bing thoughtfully had served vodka in consideration of their long hours on line at the box office; there also was an elegant new production of Tchaikovsky's "Eugene Onegin", not heard at the Metropolitan since the season of 1920-21.

Yet something of the sparkle, something of the excitement of Opening Night was missing—gratefully, perhaps, for the true opera-lover who enjoys his passion even more without the distraction of social frivolities. There was plenty of imbibing at Sherry's bar, and large crowds milled about in the corridors and lobbies, but there seemed to be little spontaneous gaiety about it all. Nor was there much exhilaration in the response to the performance. The first-night audience, for once, listened quietly, even respectfully, to the proceedings, but there was not much enthusiasm except for Lucine Amara's (Tatyana's) brilliantly-sung Letter Scene, Richard Tucker's (Lenski's) moving delivery of the farewell aria in the duel scene, Giorgio Tozzi's (Prince Gremin's) dignified and powerful apostrophe to his young wife, Tatyana, in the last act, and some of the more spectacular ballet passages.

Sumptuous Production

The chief blame for what turned out to be a rather dull evening undoubtedly lay with the opera itself. Despite a sumptuous new production, staged by Peter Brook with handsome sets and costumes devised by Rolf Gerard, the opera failed to come alive or to generate any real power of communication. Tchaikovsky him-

self was aware of this weakness in "Onegin", and it is rather tragically ironical because Tchaikovsky's whole preoccupation with opera was based upon a desire to touch a greater mass of people more deeply than he considered possible through his instrumental music. His enthusiasm for the form, judging from his own utterances, was greater than his ability to handle it, and, despite his own doubts and misgivings, he continued to write operas to a total of ten, only two of which—"Pique Dame" and "Onegin"—have any currency today.

One of the composer's troubles was his libretto, which he himself adapted from Pushkin's versified novel. This work is more a panoramic social and character study than it is a drama. It is a series of rural and urban scenes in the lives of the gentry in Czarist Russia during the 19th century. It concerns the bored, and boring, life of a young man-of-the-world, Eugene Onegin, who humiliatedly rejects the proffered love of the simple country girl, Tatyana. Subsequently he quarrels with his best friend, Lenski, over Tatyana's sister, Olga, and he kills Lenski in a duel. Years later he encounters Tatyana again. She now is a mature and beautiful woman but lately married to Onegin's kinsman, Prince Gremin. This time Onegin is smitten with her and she admits that she still loves him but will have nothing to do with him. Onegin is left to repent the mistakes and the emptiness of his life.

Clearly, except for the duel, there is not much to go on here, and Tchaikovsky himself foresaw that "on stage 'Onegin' will not be interesting, for it won't satisfy the first requirement of opera—scenic movement"—to which he might have added "dramatic vitality". Yet, with that curious compulsion to write for the theatre, he went ahead with it anyhow.

Failure in the Music

Another weakness of the work is the music itself. The whole score seems to have grown out of the Letter Scene, which Tchaikovsky composed even before he had made his libretto. Virtually all of the music of the first act is developed out of this scene (admittedly one of Tchaikovsky's best melodic inspirations), and it becomes a sort of theme for the entire opera; part of it reappears intact in Onegin's final aria. But one theme doesn't make an opera, and there is nothing else in the score, once one has paid respects to the well-known Polonaise, Mazurka and Waltz which reveal the composer's usual felicity with music for dancing, that comes within a mile of it for soaring dramatic impact or sheer lyrical beauty. Lenski's and Prince Gremin's arias are good, workmanlike pieces, but they are pale wraiths indeed beside the Letter Scene or, for that matter, most of the vivid, visceral melodies Tchaikovsky had little difficulty inventing for his symphonies and other instrumental works.

Yet another problem with "Onegin" (which Tchaikovsky also foresaw) is that the principals are all supposed to be very young people—teenagers in the beginning. As with Romeo and Juliet, there can be no real answer to this since the roles demand singers of more than ordinary maturity, poise and experience.

George London, in the present

production, had the right blend of foppishness and nobility to characterize the title role convincingly, and he did what he could with its musically negative materials. While not ideally cast from the visual point of view, Lucine Amara, as Tatyana, more than compensated with a vigorous, unblenching vocal performance. The same may be said of Richard Tucker, whose ringing tenor tones in the lines of Lenski were among the musical glories of the evening. Rosalind Elias was fetchingly pretty as

Olga, and Giorgio Tozzi made a powerful impression and received prolonged applause in his brief moments as Prince Gremin. Martha Lipton played regally the part of Madame Larina.

One felt that Dimitri Mitropoulos, conducting with all his wonted fire and enthusiasm, drained every ounce of emotional and dramatic effect to be found in this music. An interesting innovation suggested by him was the introduction of interludes be-

(Continued on page 12)

"Eugene Onegin" at the Metropolitan. Top: Act I, Scene 3, with George London, as Onegin, and Lucine Amara, as Tatyana. Center: The opening scene, in the garden of Madame Larina's country house, with Martha Lipton and Belen Amparan (seated) and Rosalind Elias (standing). Bottom: Prince Gremin's ballroom in Act III, Scene 1, with Miss Amara (seated left), Giorgio Tozzi (in white coat at right), and Mr. London (right)



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Second Performances — A Great Need

FROM Alfred Frankenstein, of the *San Francisco Chronicle*, comes an appeal that seems to us to have a profound justification. In his column entitled "The Lively Arts", Mr. Frankenstein has issued his challenge: "Announcing a Fund for Second Performances."

Mr. Frankenstein begins with a summation of the recent announcement of the Ford Foundation about its grant to six American orchestras for the commissioning of new works and the circulation of them among these orchestras. (This will be familiar to readers of MUSICAL AMERICA.)

"This is a fine idea as far as it goes," grants Mr. Frankenstein, "and the composers will unanimously call it blessed, but it possesses the same fatal flaw as all the other schemes for the encouragement of American music, so many of which are now in operation: whether the compositions are good or bad, well received or poorly received, they will never be played again."

CONDUCTORS "take great pride in introducing new compositions on every program, but having performed a new work once, they then disown it for good". And thus it is, adds Mr. Frankenstein, that we encounter "an infuriating paradox: the best way to kill a modern piece is to reside at its premiere. . . .

"Foundations want to break new ground, but there is also something to be said for cultivating growth in a furrow once it is ploughed. I therefore announce, in grim earnest, the establishment of the Fund for Second Performances." Mr. Frankenstein thereupon offers to pay \$100 personally to the conductor of any American symphony orchestra, who, during the 1957-58 season, repeats the largest number of works, more than 10 minutes in length, that he has performed for the first time during the last five seasons. And he invites others to contribute to this award.

All this may be a bit exaggerated, for some works do get repeated, infrequently. But they are so pitifully few that Mr. Frankenstein's challenge loses none of its force. Even if we do not grant that the commissioning of new works possesses a fatal flaw because it does not solve the problem of keeping them before the public long enough for them to take hold, we must concede that those who commission such works might well consider the wisdom of following through, as Mr. Frankenstein suggests.

This crusade for repeat performances is one that MUSICAL AMERICA has preached for many years past in its annual survey of the orchestral repertoire. In summing up the record, we have repeatedly pointed out that a first performance by

one orchestra in one season does not mean as much as loyal repeat performances by one or more orchestras through many seasons.

Contemporary music is under a fearful disadvantage because of this foolish fashion for novelty. It does not take much faith on the part of a conductor or a board of directors to dish up a new work. But if they keep new music in the repertoire, season after season, as Serge Koussevitzky used to, audiences are impressed in favor of it in advance. And there is no question whatsoever that a great deal of contemporary music is successful with audiences whenever it gets a chance to be heard.

This was lastingly and unforgettably demonstrated by Leonard Bernstein in a memorable sea-

"Mike" Swaab

Had he lived a few days longer, Maurice B. Swaab would have rounded out 40 years' association with MUSICAL AMERICA.

A native of Philadelphia, Mr. Swaab (affectionately known to his friends and associates throughout the profession as "Mike") was himself a musician with a career in both performing and teaching in this country before entering journalism.

Mike Swaab was a mentor and good friend to innumerable concert artists—some of them old-timers today, some of them still taking their first steps—who sought his experienced counsel. He knew the field, and he was a loyal supporter of worthy talent.

A warm personality and an effective executive until his last fateful hour, Mike will be missed by many people including the personnel of all of the departments of this magazine.

son with the New York City Symphony some years ago during which he conducted *only* repeat performances of modern works and made practically every one of them a triumph with his public, one of the most intelligent ever assembled for symphony concerts in New York. Mr. Bernstein was not making any empty gestures towards his own era. He loved this music and believed in it and would have repeated it twice as often, if he could have. No one stepped forward to help him—but he was ahead of his time.

Any serious student of art knows that familiarity with new works, far from breeding contempt, breeds understanding, interest, often fascination. Only the other evening (see page 24), the Juilliard School of Music, in presenting the world (Continued on page 5)

On the front cover

When Laurel Hurley adds "The Barber of Seville" and "Gianni Schicchi" to her repertoire during the current season at the Metropolitan Opera she will have sung more than 49 leading lyric and coloratura soprano roles. Last season, she came to national attention when she stepped into the title role of Offenbach's "La Perichole" at a few hours' notice without orchestra or stage rehearsal and, in the unanimous opinion of the New York critics, scored a personal triumph.

Born in Allentown, Pa., Miss Hurley won the Naumburg Award in 1951, and after her successful Town Hall debut she was engaged by the New York City Opera. There she sang leading roles in 22 operas. In 1955, she made her Metropolitan debut, as Oscar in "A Masked Ball". This season she will sing many roles, including Sophie, Susanna, La Perichole and Zerlina.

Miss Hurley is the only American for whom Bellini's "I Puritani" and "La Sonnambula" have been revived (by the American Opera Society), and her performances won the highest critical praise. She is a frequent guest on CBS' "Woolworth Hour" and has appeared with the NBC-TV Opera as Queen of the Night in "The Magic Flute" and the Countess in "The Marriage of Figaro". She has recorded six operas for the Metropolitan Opera Record Club.

Miss Hurley has appeared regularly with leading summer opera and light opera companies, in recital, and with major symphonies throughout the United States. (Photograph by Alexander Bender, New York, N. Y.)



LAUREL HURLEY

MUSICAL AMERICA

National Report

Dance Night among Novelties In 98th Worcester Festival

Worcester, Mass.—The six concerts of the 98th Worcester Music Festival saw an increased use of music unfamiliar to these affairs and also the achievements of pleasant variety of solo talent, with some truly novel features. The festival chorus, heard at each of the five evening concerts in the auditorium, first appeared on Oct. 14, singing lighter works well; it revealed definite improvement each night, until on Oct. 19 it was at a memorable peak of virtuosity and power.

Eugene Ormandy, conducting the Philadelphia Orchestra here for the 14th successive year, was on the podium for four concerts. He not only drew from the ensemble its famous tonal qualities, but his interpretations were authoritative and won the audience without sacrificing the integrity of the music.

T. Charles Lee, music director of the festival, conducted choral works each evening, including five folksongs, a four-section motet, the Mozart "Coronation" Mass, Mabel Daniels' "Exultate Deo", and "Toward the Unknown Region" by Ralph Vaughan Williams.

William Smith, assistant conductor of the orchestra, directed its forces capably at the Thursday concert and at the Saturday morning affair for young people.

Monday, listed as "Opening Night" for want of a better name, still had the flavor of "The Music You Asked For" programs of former years. It

also brought in an American element in several numbers. Mr. Lee had arranged four American folk songs especially for this event. The Revolutionary "Johnny Has Gone for a Soldier" for mixed voices a cappella had beauty of harmonies, as did the Appalachian "He's Goin' Away", set with a rich four-hand piano accom-



Worcester Festival soloists. Above left to right: Hilde Gueden, Leontyne Price, Joan Marie Moynagh, and Virgil Fox. Right: Maria Tallchief and Andre Eglevsky

paniment. "The Wee Cooper of Fife" (North Carolina) and "Folk Songs from New England" were more casually chattering, and the New Orleans street crier's song, "Watermelon Man", set by Charles Miller, of the Philadelphia violin section, was pleasant but light.

Leontyne Price's fine soprano, in good estate despite a slight respiratory infection, encompassed with equal ease the smooth phrases of "Dove sono" from "The Marriage of Figaro" and the keen tragedy of "La mamma morta" from "Andrea Chenier". She made an especial hit with two excerpts from "Porgy and Bess," sung with an artistry that never became maudlin.

The orchestral fare on Monday included a sparkling performance of Dvorak's "Carnival" Overture, a somewhat labored one of "Ride of the Valkyries", and a faithful effort by Mr. Ormandy to vitalize the beauties of Dvorak's "From the New World" Symphony.

Ballet Night

Tuesday was "Ballet Night", denoting the inclusion in the festival for the first time of this form of art, as exemplified by Maria Tallchief and Andre Eglevsky. They danced on the apron of the stage, under spotlights, and made the most of limited space. Mr. Eglevsky danced a solo from Jean Francaix's "A La Francaix", with agility, and Miss Tallchief was grace itself in "The Swan". The partners made a charming picture in a dance to the Adagio from Mendelssohn's "Scotch" Symphony.

The orchestra played two Worcester premieres, including a well-knit performance of Elgar's Introduction and Allegro. The concert reached an effective climax in Berlioz's "Harold in Italy", receiving its first complete festival performance. Mr. Cooley's

viola was much admired in the long obligato passages, and Mr. Ormandy made many new converts to Berlioz with the singing pages of the orchestral score.

The chorus under T. Charles Lee won honors in F. Melius Christian-sen's motet, "Celestial Spring", another "first". Sung a cappella, it was technically secure and fresh of tone.

Thursday's "Encore Night" was the most discussed of the week. Its name betokened the bringing back of Virgil Fox, soloist with the orchestra, for a group of organ solos after the

Friday's "Artist's Night" posed problems for the uninitiated listener. At the two ends of the program stood William Schuman's "Credendum" and Prokofiev's Fourth Symphony, in the revised version. Mr. Ormandy used much skill in marshalling these materials, and the results were as winning as any modern music heard here for a long time.

With these two works to begin and maintain a mood, the evening reached fever pitch along more familiar lines in the work of soloist Hilde Gueden. The Metropolitan Opera soprano dazzled the audience with the wealth of volume and intensity in her golden top voice. Her arias began with three from Puccini operas; later she turned to Korngold and Verdi. Miss Gueden was a glamorous figure, well suited to the traditions of the night.

Mabel Daniels, of Boston, was present to hear the chorus give a superb rendition of "Exultate Deo", composed in 1929. The music is modern without being extreme, and combines religious feeling with the spontaneous outbursts of celebration inherent in some of Florent Schmitt's works.

Smith Leads Children's Concert

William Smith kept the youngsters interested on Saturday morning, with lively fare. Carolyn Saulenas, 17-year-old student who plays trumpet in the local symphony as well as in the youth orchestra, gave a skilful performance of Arban's Variations on "The Carnival of Venice".

The Saturday evening concert, "Pianist's Night", was in every way a gem. It began with the most thrilling choral work of the week, "Toward the Unknown Region", sung with freshness and volume under Mr. Lee's direction.

Then Byron Janis gave Worcester its first hearing of the Rachmaninoff Piano Concerto No. 3, in D minor. Demanding and receiving the utmost in co-operation between conductor and soloist, this concerto was as much a triumph for Mr. Ormandy as for Mr. Janis, as the latter was able to phrase at will the intricate passages without ever losing complete rapport with the orchestra. The soloist amazed with the power of his playing and the poetry maintained even in crashing climaxes. He was greeted with storms of applause which recalled the palmiest days of the festival.

Brahms Second Is Finale

After this, Mr. Ormandy sent the audience home in the happiest of moods by a reading of the Brahms Second Symphony which dwelt with love on its pastoral beauties and made its episodes of stress and yearning a personal matter to each hearer.

The 98th festival deserved a high rating artistically. Though there were no capacity houses, the total attendance was satisfactory and spread rather evenly between the various nights. It is hoped that a small balance may accrue from the year's operations, thanks to donors who gave more than \$12,000 to keep this community enterprise out of the red.

Plans for the festival's future are already beginning to center on the 100th event, to be heard in 1959.

—John F. Kyes



Maurice Seymour

Philadelphians had left the stage. This feature, used previously with such artists as Alec Templeton, was added to a full-length concert. Unfortunately, for unforeseen reasons, the main program lasted until 10:30, and the audience was satiated before the "encores" began. Nevertheless, Mr. Fox played splendidly and revealed the auditorium organ to many people for the first time, in the sonorous Allegro moderato from Widor's Sixth Symphony and three movements of Jongen's Symphonie Concertante, performed with orchestra.

Mozart's "Coronation" Mass

Under Mr. Smith's direction, the orchestra played brilliantly the amusing "Divertissement" of Ibert. The chorus sang the highly compressed and direct-spoken "Coronation" Mass of Mozart with clean-cut confidence and nobility of tone. Joan Marie Moynagh, soprano hailing originally from Worcester, handled the "Agnus Dei" solo and other tasks with beauty of color and feeling. In lesser assignments, Jean Kraft, contralto; Howard Jarratt, tenor; and James J. Joyce, bass-baritone, were pleasingly adequate.

Miss Moynagh returned to sing two Mozart arias, and gave a third as an encore, displaying an effective mezzo range as well as a lyric upper voice. Technical details were impeccable.

Second Performances

(Continued from page 4)

premiere of Aaron Copland's Piano Fantasy, had the work repeated, as the second half of the program, with brilliant success. Everyone stayed, and everyone enjoyed the music more the second time. Some seasons ago, Dimitri Mitropoulos repeated a Schoenberg cantata with similar happy results.

Many of our orchestra board members are bankers. What would they think of a financier who invested in a piece of property and then refused to spend another penny for upkeep and development? Yet precisely the same situation obtains with a modern work. If it is worth doing at all, it certainly deserves to be kept before the public long enough to capitalize on its initial success and to win a place in the affections of the public.

Habit formation is as important in entertainment as it is anywhere else. The "established" standard classics of the orchestral repertoire are established, not because there are no other classics, which replace them, but because the particular works have been dinned into people's heads by conductors who have followed certain traditions. We have nothing against these works—they are great masterpieces and they have every right to be heard. But why not give the composers of our time an equal chance? If no one in Beethoven's day had repeated his works who would know them today?

National Report

Cerquetti Heard as Norma With Philadelphia Opera

Philadelphia.—As its second production of the season, on Oct. 31, the Philadelphia Grand Opera Company, newly organized under Giuseppe Bamboschek, came forward with a performance of "Norma," which served to introduce the Italian dramatic soprano Anita Cerquetti. Many prominent followers of opera from New York augmented the Philadelphia audience to give Miss Cerquetti a prolonged ovation after her opening "Casta Diva". The new soprano has a voice to match her heroic appearance—silvery, voluminous, secure, and employed with exemplary style. This is one of the most outstanding soprano voices heard in many seasons; there is no question of its importance. Miss Cerquetti also knows how to sing; that she tired a little towards the close is not remarkable, if one considers the terrific demands of the role, plus a debut on the eastern seaboard in a strange theatre without too much rehearsal. But Miss Cerquetti's overwhelming success is unquestioned and deserved.

Nell Rankin as Adalgisa

Nell Rankin was a fine Adalgisa; both she and Miss Cerquetti sang the third-act duet in the original key of F (for the first time in the experience of many listeners of veteran vintage, including Mr. Bamboschek), both singers ending on a stentorian high C, which brought down the house. The unusual compass of Miss Rankin's big voice served her well. Walter Fredericks sang a good Pollione, that most ungrateful role, and Edward Doe strengthened his hold on the public with a vocally superior Orovoso. The scenery could be best forgotten, but the musical part of the performance was well worth traveling to hear.

The opera company got off to a good start on Oct. 11, with a performance of Verdi's time-honored "Aida". Herva Nelli was in prodigal voice, with a fine top C in the Nile scene, while Nell Rankin's thrilling, Elektra-like Amneris was notable for its ringing upper register. Kurt Baum and Cesare Bardelli were in uncommonly good voice, as Radames and Amonasro, and Norman Scott made a dignified Ramfis. Edward Doe was uncommonly good as the King of Egypt, and Miss Nelli obliged the company by also singing the lines of the unseen priestess. Mr. Bamboschek conducted a very smooth and idiomatic performance.

Orchestra Season Opens

The 58th season of the Philadelphia Orchestra opened on Sept. 27, the large audiences basking in the completely refurbished auditorium of the Academy of Music, where paint, sandblasting and fresh decoration made the old theatre look like new. Eugene Ormandy began his 22nd season as conductor of the Philadelphia Orchestra with an all-Russian program, offering the first performance of the revised version of Prokofiev's Symphony No. 4 in the Western Hemisphere. He also programmed the orchestra's well-known performances of Stravinsky's "Petrouchka" Suite and the Mussorgsky

"Pictures from an Exhibition". The Prokofiev symphony proved a handsome and imposing work in the composer's later manner. Mr. Ormandy began the program with a playing of the "Swan of Tuonela", as a memorial to Sibelius, who had died the week before.

An all-Brahms program was the selection for the concert of Oct. 4, offering Mr. Ormandy's polished performances of the Symphony No. 2, the Piano Concerto No. 2, with Eugene Istomin as the able soloist, and Virgil Thomson's transcription of Six Choral Preludes, heard for the first time here.

"Harold in Italy"

Carlton Cooley, first viola player of the orchestra was the well-received soloist on Oct. 11, playing the solo line of Berlioz's "Harold in Italy". Mr. Ormandy repeated from last season, William Schuman's "Credendum", which still seems to puzzle the audience. Dvorak's "Carnival" Overture and Debussy's "Fêtes" and "Nuages" completed the program.

A concert devised as tribute to the 100th anniversary of the birth of Sir Edward Elgar, brought the British composer's Introduction and Allegro for String Quartet and String Orchestra, and the "Enigma" Variations from an obscurity they do not deserve here. These were highly lustrous performances, which found favor with the large audience. Dvorak's "New World" Symphony is an old story, as performed by the Philadelphia Orchestra and Mason Jones in the horn solo of the famous Largo. Weber's "Invitation to the Dance" completed this program.

Jambor in Bach Program

On Nov. 1, the Philadelphia Orchestra played an all-Bach program with Agi Jambor as soloist. The gifted Hungarian pianist played the Concerto in D major for Piano and Strings and the Concerto in D minor for Piano and Orchestra on a very elevated level; she is a dedicated artist. Mr. Ormandy's transcriptions of a Six Voice Fugue (Ricercare) from the "Musical Offering" and the Toccata and Fugue in D minor were highlights. Nicolas Nabokov's transcription of 17 of the "Goldberg" Variations also gave much pleasure through its ingenuity and its variety of effect. The Three-College Chorus (Bryn Mawr, Haverford and Swarthmore) gave a sonorous account of the very impressive Cantata No. 50, "Nun ist das Heil", a superb piece of music, which had its first performance at these concerts.

Opera on a tiny scale (in sharp contrast to the heroics of "Norma") was served on Oct. 30 by the After Dinner Opera Company in its Philadelphia debut. A triple bill was heard at central YMCA Auditorium, consisting of Offenbach's "Sixty-Six", Mark Bucci's "Sweet Betsy from Pike", and Cockshott's "Apollo and Persephone". A sparkling evening, admirably rehearsed, added up to a great success for the New York company.

On the same night, the Philadelphia Orchestra held its first Youth concert of the season at the Academy, enlist-

ing dancers Andre Eglevsky and Maria Tallchief, under the baton of Eugene Ormandy. The youthful audience responded to "The Swan" and excerpts from "The Nutcracker". John Solum, youthful piccolo virtuoso, scored a resounding hit in a brilliant performance of a Vivaldi concerto with orchestra.

On Oct. 29, Boris Christoff, noted Bulgarian bass, made his Philadelphia debut in the Academy in a recital sponsored by the Philadelphia Forum.

San Francisco Opera House Anniversary Celebrated

San Francisco.—The 25th anniversary of the opening of the War Memorial Opera House was celebrated on Oct. 15 in none too gala a manner, with a "Tosca" performance far inferior to the one that christened the Opera House a quarter-century ago.

A portrait of Claudia Muzio and floral decorations were placed in the lobby of the opera house next to the plaque carrying the opening date and cast. President Robert Watt Miller made the briefest of introductory speeches, stating that except for eight members of the orchestra and a half-dozen backstage figures (including himself) all the participants in the anniversary performance were new. "Everybody is new. The scenery is the same."

Erich Leinsdorf conducted, and his Puccini had a German accent. Dorothy Kirsten has never been a great Tosca, even though her last was better than her first and a bit less good than an intermediary one. Jan Peerce was a familiar Mario. Giuseppe Taddei made Scarpia an interesting figure, an intriguing politician who laughed gleefully whenever he scored a point.

Carl Palangi was an excellent Angelotti. Ralph Herbert's Sacristan was an individual characterization. Others in the cast were Virginia Assandri, Harve Presnell, Harold Enns, and the boy shepherd, Alfredo Fernandez. Carlo Piccinato's staging had some interesting factors, such as a large contingent of police as escort and guards for Scarpia.

A repetition of "Tosca" had Jon Crain as Mario. He brought the desired romantic quality to his portrayal and sang well except when he forced his voice.

The second "Macbeth", with same cast as previously, again brought honors to Leonie Rysanek, Mr. Taddei and Francesco Molinari-Pradelli, the conductor.

Leontyne Price sang her first "Aida" here, instead of in Vienna, taking over the role when Antonietta Stella canceled her appearance because of illness.

The young soprano gave a very auspicious performance. While her voice is still too light to ring through and above the Verdi score (as did Miss Rysanek's, later in the week), she sang expressively and well.

As an actress, she gave a charming and sensitive characterization, albeit too subservient for one who was a princess in her own right. The audience gave her an encouraging ovation.

Eugene Tobin was an impressive new Radames (despite some troubles in the high parts of "Celeste Aida"), and Robert Merrill sang excellently (and acted not at all) as Amonasro. Carl Palangi proved a most impressive King.

Blanche Thebom's Amneris was in-

teresting, and she made it very clear why Radames would prefer death to marriage to that Princess. At the repeat performance, Claramae Turner gave warmth and a womanly quality to the role. Nicola Moscona was an efficient Ramfis; Howard Fried, Milla Andrew, chorus, and the ballet, with Nancy Johnson and Dick Carter as solo dancers, added merits to the stage performance.

As usual, Mr. Molinari-Pradelli conducted with beautifully flowing musical style. He tempered the orchestra as much as possible to let Miss Price be heard and let the whole thing soar along with Miss Rysanek's voice at the second performance. For the third performance Miss Price returned to the title role.

The season ended on a joyous note with "Cosi fan tutte". Elisabeth Schwarzkopf sparked the stage performance, beautifully aided by Nan Merriman, as Dorabella; Richard Lewis and Heinz Blankenburg, as the fiancés; and Lorenzo Alvary, as Don Alfonso. Rita Streich was successful as Despina, and she enacted the role with spirit. Mr. Leinsdorf conducted ably, and the utterly ridiculous farcical stage show came off well in semi-stylized fashion, without ever degenerating into burlesque.

While the performance had flaws, the stage setting and performance were so gay and joyous that everybody had a right good time and started to anticipate next year's season as the curtain fell. "Cosi" also had a repeat performance, and it is worthy of note that box-office business was usually greater on repeat performances.

A special performance of "The Carmelites" was given for the Industrial Convention delegates, with the compliments of the Time-Life-Fortune publishers.

A debut recital by Kathryn Roy introduced a soprano with an extremely sweet, pretty and expressive voice, which had good timbre and variety of tonal color. She was accompanied by Leroy Miller in her Marines' Memorial Theatre program, which covered nearly all segments of the recital literature.

—Marjory M. Fisher

Sold-Out House Opens Jacksonville Symphony

Jacksonville, Fla.—The Jacksonville Symphony opened its season to a sold-out house. Leonard Pennario was the guest soloist.

James Christian Pfohl conducted, beginning his sixth season as conductor and music director. The remaining four pairs of subscription concerts of the orchestra's ninth season will have as soloists Jean Madeira, Joan Hammond, Grant Johannesen, and Morley Meredith.

Los Angeles Host to Visiting Opera Company

Los Angeles.—The San Francisco Opera opened its 21st annual Los Angeles season with "Lucia di Lammermoor" in Shrine Auditorium on Oct. 25. While Maria Callas had originally been intended to be the bright star of the occasion, the substitution of Leyla Gencer in the title role caused few if any cancelations, and the 6,000 seat theatre was filled to capacity. Although Miss Gencer had only recently added Lucia to her repertoire she gave a remarkably poised and finished performance. The voice is more lyric in character than coloratura but this only added a desirable dramatic emphasis. The florid passages were sung fluently and cleanly, and the singer's native musicality imparted an unusual amount of nuance to the role. Miss Gencer's singing however is more convincing in the softer inflections than in full voice, when it is apt to acquire an edginess otherwise not present. The occasion also offered the debuts of Giuseppe Taddei, who sang a vocally agreeable Lord Henry, and of Francesco Molinari-Pradelli, whose conducting was intensely musical and gave an unwonted stature to the Donizetti score. Jan Peerce sang an ardent Edgardo, and other roles were capably taken by Cesare Curzi, Nicola Moscona, Jean Burlingham and Virginio Assandri.

Leontyne Price as Aida

The second night "Aida", on Oct. 26, accomplished the local operatic debuts of Leontyne Price, in the title role, and Robert Merrill, as Amonasro, as well as the first appearances here of Eugene Tobin, as Radames; Howard Fried, as the Messenger; and Milla Andrew, as the High Priestess. Except for the sonorous singing of Mr. Merrill the performance was not on the heroic scale required for the best possible "Aida". Yet Miss Price, in spite of the fact that her voice is more lyric in character than dramatic, offered admirable singing, with some particularly exquisite and refined vocalism in the third and fourth acts. She also enacted the part with engaging gracefulness and a fine theatrical sense. Mr. Tobin has an impressively manly figure, but in spite of that he did not add much to the dramatic aspects of Radames, and while his voice is of good quality it is not of the Italianate type best suited to the role. Blanche Thebom offered a frantically acted Amneris, with so much dashing about that there was not much energy left for singing. The others were adequate but not outstanding. Mr. Molinari-Pradelli's conducting was again significant for its musical quality.

"Der Rosenkavalier" Excels

As it was two seasons ago, the San Francisco Opera's "Der Rosenkavalier" on Oct. 27 was one of the troupe's finest efforts. Elisabeth Schwarzkopf's Marschallin has been even further refined, with singing so nuanced and detailed that it is almost in lieder style, though with ample vocal fullness for the big moments; as a characterization it is beautifully detailed from beginning to end. Frances Bible repeated her splendid Octavian, which is surely one of the best. Otto Edelmann's Baron Ochs was handsomely sung and acted without any of the grossness usually imparted to the character. Rita Streich made her local operatic debut, as a charming Sophie, singing the lofty

passages beautifully but with a tendency to thin out and become colorless in the middle range. Of the many minor parts, the role of Annina was done with particular sprightliness and engaging vocalism by Katherine Hilgenberg. Others, almost uniformly excellent, were Ralph Herbert, Howard Fried, Raymond Manton, Cesare Curzi, Harve Presnell, Colin Harvey, Jan McArt, and Virginio Assandri. Erich Leinsdorf conducted a glowing account of the rich score, and Paul Hager's stage direction was again ingenious and worked out in careful detail.

The first local hearing of Poulenc's "The Carmelites" was given impressively on Oct. 29. While the work will probably never gain wide popularity, it must be considered as a work of stature and deep integrity. Poulenc's score is subtle and richly nuanced in its constant understatement, and while the vocal parts are not rich in melody they are consistently singable and often exceedingly grateful in spite of the continuous recitative style. Harry Horner's clever and atmospheric sets on a two-level revolving stage expedited the complicated action, and his stage direction was admirable in lucidity and dramatic clarity. The opera was almost flawlessly cast. Dorothy Kirsten sang and acted the complex role of Blanche beautifully. Claramae Turner won a distinctive triumph for her powerful portrayal of the old Prioress who meets death in an agony of fear. Leontyne Price was touching in perhaps the most vocally grateful role of all, that of Madame Lidoine, the new Prioress. Blanche Thebom was grimly

dramatic as Mother Marie, who serves as Blanche's conscience, and there was lovely singing and graceful acting by Sylvia Stahlman, as the joyful Sister Constance. Other roles were all finely portrayed by Ralph Herbert, Jon Crain, Cesare Curzi, Katherine Hilgenberg, Howard Fried, Harold Enns and others. Erich Leinsdorf's conducting was masterly and disclosed all the subtleties of Poulenc's artful orchestration.

The revival of Verdi's "Macbeth" on Oct. 30 was one of the company's most distinguished efforts. Leonie Rysanek sang the role of Lady Macbeth with phenomenal virtuosity. The voice is one of most remarkable beauty, and her control of it is almost unequaled. It encompassed the difficult opening arias with superb ease and clarity in the coloratura passages, and the sleep-walking scene was sung with so much color and expressiveness that it set off one of the most prolonged demonstrations ever seen here in opera. Miss Rysanek also acted the role with a remarkable command of gesture and movement that gave it a powerful dramatic impetus while always remaining in discreet taste. Giuseppe Taddei sang the title role with warm and sympathetic vocalism, and he too was more than adequate dramatically. Lorenzo Alvaro was a dignified and vocally excellent Banquo, and other roles were taken by Jon Crain, Jean Burlingham, Jess Thomas, and Harold Enns. Mr. Molinari-Pradelli laid out the score with vast authority and discovered a symphonic breadth in it that a less discerning conductor might overlook. The chorus trained by

Gianna Lazzari sang superbly and was an important factor in the success of the performance. Unfortunately the audience was the smallest of the season, but also one of the most enthusiastic.

Monday Evening Concerts opened their season on Sept. 30 with a program that contained three cantatas and a set of variations for harpsichord by Buxtehude, and Bartok's Sonata No. 1 for violin and piano. Owen Brady conducted; Carol Rosentiel was the harpsichordist, and Joachim Chassman and Lowndes Maury played the Bartok. The group's second concert, on Oct. 14, offered Britten's Canticle III, sung by Richard Robinson, tenor, with James Decker playing the horn part. Mr. Robinson also sang a group of Schubert songs. Pearl Kaufman and Esther Lee Kaplan played Schubert's "Divertissement à la Hongroise", and David Raskin conducted a Serenade for 12 instruments by Tremblay.

Other Events

Other events have been Her Majesty's Irish Guards Band, Shrine Auditorium, Sept. 8 and 11; Martin Vargas, Flamenco dancer, Wilshire Ebell Theatre, Oct. 18; Fine Arts Cello Ensemble, Hollywood Los Feliz Jewish Community Center, Oct. 20; Composer's Workshop honoring Louis Gruenberg, Westside Jewish Community Center, Oct. 13; Gerard Kantarjian, violinist, Wilshire Ebell, Oct. 13; William Steinberg conducting a chamber orchestra to open the Music Guild series, Bovard Auditorium, Oct. 10; Southern California Ballet, Wilshire Ebell, Oct. 5; Joseph Schuster, cellist, to open University Friends of Music series, Schoenberg Hall, Oct. 4. —Albert Goldberg

Two American Debuts Heard in Cincinnati

Cincinnati.—The 63rd season of the Cincinnati Symphony opened with the Oct. 11 and 12 concerts at Music Hall. The customary enthusiasm was evident, the program well varied and meaty—Mozart's Symphony in D major ("Haffner"), Hindemith's "Mathis der Maler" and Brahms's Second Symphony. But it was the exciting novelties at the second and third concerts that were noteworthy during the early period of the season. Two soloists made their United States debuts at these concerts Yury Boukoff, pianist, on Oct. 18 and 19, and Johanna Martzy, violinist, on Oct. 25 and 26.

Mr. Boukoff played the Prokofieff Piano Concerto No. 3 with a prodigious technique, astonishing pianistic resourcefulness and vigorous temperament. The audience expressed its approval with ecstatic acclaim. Prokofieff's concerto was a fascinating vehicle in which Mr. Boukoff could reveal his grasp of contemporary style; and although its content no longer surprises it was a vital and important revival for Cincinnati. Thor Johnson conducted, and the orchestra played with exuberant and understanding spirit.

The concert began with the Berlioz "Carnival Romain" followed by the first Cincinnati performance of Gottfried von Einem's lively Capriccio.

Johanna Martzy, blond, attractive Hungarian violinist, made her debut performing the Brahms Violin Concerto. Particularly praiseworthy were her intensity and beauty of tone,

flexibility of bow, assurance and poise in a Brahmsian interpretation.

The concert opened with the Haydn Symphony No. 88 and was followed by the first Cincinnati performance of Colin McPhee's "Tabuh-Tabuhah" (Toccata for Orchestra). Based on Balinese themes and performed by a large assemblage of Balinese gamelan percussion devices plus the usual symphony orchestra, the music has charm and interest, at least on initial hearing.

Ernst von Dohnanyi, pianist and composer, was soloist with the Cincinnati Symphony on Nov. 1 and 2 at Music Hall. It was a stimulating experience to hear this dignified, revered octogenarian play Beethoven's Concerto No. 3, in C minor, exhibiting the understanding and feeling for it he has developed over the years.

John Larkin's Mass for the Popes for Voices, Strings and Organ, performed in honor of the rededication of St. Peter in Chains (in Cincinnati) was the new work on the program. The brilliant opening and closing sections were impressive. Effective was



Yury Boukoff (at piano) with Thor Johnson (center), conductor, and Sigmund Efron, concertmaster

the singing of choruses from the College of Mount St. Joseph-on-the-Ohio, Vincent Orlando, director, and Our Lady of Cincinnati College, Pauline Howes Long, director. Honegger's Symphony for Strings opened the program; Respighi's "Pines of Rome" closed it.

The Royal Ballet was presented in three special performances by the Cincinnati Symphony, on Oct. 27, 28 and 29 at Music Hall. Tchaikovsky's "The Sleeping Beauty" opened the engagement and was repeated the following night. On the third evening, "Solitaire", "Petrushka" and "Birthday Offering" were given. Margot Fonteyn and Michael Somes danced

National Report

Aurora and The Prince on opening night. Miss Fonteyn's performance was truly spectacular. Her exquisite dancing had striking finesse, symmetry and proportion of movement, sensitivity to the music, and a spirit of dedication. The Cincinnati Symphony played skillfully under Robert Irving's baton.

It was a delight to see "Petrushka" once more, although one recalls soloists in the past who captured the flavor and intent slightly more to the point. The new ballets, "Solitaire" and "Birthday Offering" were graceful and pleasing.

A concert by the Boston Symphony, conducted by Charles Munch, opened the season's Artist Series at Music Hall on Oct. 21 before an eager audience of more than 3,400. Concerts by this virtuoso orchestra are important occasions here. The warmth, richness and beauty of its tone, the stirring expression given by the various choirs, both individually and in remarkable ensemble balance, the fluent, dynamic and eloquent interpretations made possible by such orchestral skill offered a pleasure deeply

appreciated. The only disappointment was the program—Mozart's Symphony No. 40, in G minor; Stravinsky's "Card Game" and the César Franck Symphony. But perhaps one should not quibble over less-preferred music so satisfyingly performed.

Eugene Conley's recital at the Netherland Hilton's Hall of Mirrors opened the Matinee Musicale Club's series. The tenor's sterling vocal quality and artistry are well known and greatly admired here from his many appearances in summer opera. It was in the second part of the program that Mr. Conley gave so generously in the manner for which he is celebrated, especially in arias from "Manon" and "Tosca." Walter Hat-check was the accompanist.

The program for the La Salle Quartet's initial concert of the season, on Oct. 8, at the College-Conservatory of Music consisted of Vivaldi's "Al santo Sepolcro", Bartok's Sixth Quartet, and Schubert's "Death and the Maiden". All were played with the diligent concern for which the La Salles are so strongly admired.

—Mary Leighton

Chicago Symphony Opens; Opera Season Brings Debuts

Chicago.—The 67th season of the Chicago Symphony began on Oct. 17 with its regular conductor, Fritz Reiner, on the podium. In memory of the recently departed Jan Sibelius the post-intermission program featured his Symphony No. 5 and "Finlandia". I have often wondered why this symphony has been performed here so few times in the past ten years. It is certainly noble in conception, thematically related in its movements, one to another, and more "grateful" than the enigmatic and forbidding Fourth. Mr. Reiner and his men gave the Fifth a beautiful and eloquent performance, with growing intensity, culminating in the broad diatonic French horn theme of the last movement. The "Finlandia" sounded almost like a new work, after all the abuse it has received from amateur school orchestras in the past.

Tribute to Frederick Stock

The first work, Bach's Prelude and Fugue in E flat major (St. Anne's), was an implied tribute to its transcriber, the late Frederick Stock, former conductor of the orchestra. Mr. Reiner deserves our thanks for underplaying its bloated orchestration. Debussy's "La Mer" was given a clear, incisive reading that revealed subtleties that more subjective interpretations fail to disclose.

The following week Yehudi Menuhin, as soloist, Mr. Reiner, and the orchestra were in rare fettle in a performance of Bartok's Concerto for Violin. Mr. Menuhin, slimmer, confident, and seemingly younger than ever, played his part with verve and superb style, rising to supreme heights of lyricism in the second movement. There was warm and sustained applause for the participants by a perceptive and appreciative audience.

Beethoven's Overture, "Leonore" No. 2, and Mozart's Symphony in C major ("Jupiter") made up the balance of the program.

The third week brought forth a

meat-and-potatoes type of program: Wagner's "A Faust Overture", Schumann's Symphony No. 2, Strauss's "Till Eulenspiegel"—with a dash of "Speed", Op. 53, by Carl Eppert, served after the main dish. Mr. Eppert's piece is one of the movements from his "A Symphony of a City", played for the first time in its entirety on April 4, 1935, by the Rochester Philharmonic under the direction of Howard Hanson. It was refreshing to hear it among the more stodgy numbers of the program, even though its propulsive motion was achieved by a series of rosalia that reached climaxes which arrived at no determinative goal.

Anna Moffo as Mimi

"La Bohème", the second Lyric Opera offering of the season, introduced a new soprano, Anna Moffo, in the role of Mimi, and a new conductor, Gianandrea Gavazzeni. Good as they were in several respects, they were outshone by the more familiar figure of Jussi Bjoerling, as Rodolfo. Not for years did Mr. Bjoerling's voice sound more vibrantly fresh and moving than in the tender and passionate "Racconto", in which he soared to and, as it were, coasted on the high "C". Miss Moffo's Mimi was visually charming and vocally so when she could be heard over the flood of orchestral sound that Mr. Gavazzeni drew from his men by frantic though knowing gestures. Miss Moffo has a pretty and even beautiful voice, but on her high notes it tended to harden and spread when the tone was forced. Her characterization in the first two acts was self-confident and coquettish, providing a striking contrast to her more poignant portrayal in the last two acts.

Another newcomer, Aldo Protti, as Marcello, disclosed a large baritone voice of fairly good quality, not too subtly used, except in the fourth act duet, "O Mimi, tu più non torni". Eva Likova, the Musetta, was too

restless in movement to pay careful attention to her singing, but she turned in a good performance, nevertheless. Kenneth Smith was a long-legged, handsome Colline, who sang a truly moving and musical "Coat Song". Carlo Badioli was an overdone Benoit and a conventionally satisfying Alcindoro. Henri Noel, as Schaunard, gave the best all-round portrayal of the evening. The crowd scene of Act II, prepared by Aldo Mirabella Vassallo, was realistically vivacious without becoming the confusing mish-mash it has been at other times. All in all, this was not up to the "Bohème" of two seasons ago, but it was an improvement over that of last year.

The most sumptuous kind of singing was heard from Renata Tebaldi, as Manon, and Mr. Bjoerling, as Des Grieux, in Puccini's lush and passionate "Manon Lescaut", under the direction of Tullio Serafin.

Cornell MacNeil as Lescaut

Cornell MacNeil, a bluff and cynical Lescaut, confirmed my impression of the past summer, that he has one of the finest baritone voices existing today. The Geronte of Mr. Badioli was outstanding among supporting roles, though mention must be made of Andrew Foldi, in his brief bit as the naval captain who allowed his heart to be moved to pity for the hapless lovers.

Mr. Vassallo, the stage director, provided some characterizations of individuality in the persons of the about-to-be-deported girls as their names were called out by the Sergeant, Lloyd Harris, who also appeared as an innkeeper in Act I. Choreographer Ruth Page whipped up a charming dancing lesson bit in the second act, with Andrea Velis as a dancing master. Rosalind Nadell, as a musician, sang and directed a group singing a madrigal for the delectation of the bored Manon, in the same act.

The familiar double bill, "Cavalleria Rusticana" and "Pagliacci", made up an evening's entertainment uneven in merit, with the odds overwhelmingly in favor of "Pagliacci". Mario Del Monaco was Canio; Miss Likova, Nedda; Tito Gobbi, Tonio; Mariano Caruso, Beppe; and Mr. MacNeil, Silvio. This "Pagliacci", particularly in the second act, was the best I have ever experienced. Here was that happy balance between drama and music all too rarely achieved in lyric theatres. The action of the play-within-a-play was moved frontstage, where Miss Likova danced as Columba on point, where Mr. Del Monaco played his puppet-like role, breaking violently into raging denunciation as the jealous husband. Here the tenor achieved his greatest triumph in Chicago. The absorbed silence of the huge audience was a fitting tribute to authentic music drama presented here.

Tito Gobbi's Tonio

Tito Gobbi was the artist incarnate in acting and singing, producing his effects easily and rightly. Mr. MacNeil's Silvio was beautifully sung. Mr. Caruso's Harlequin serenade was something more than an effort by a comprimario. The chorus, singing and acting with spirit and dash, displayed still more of Michel Lapore's handiwork. Bruno Bartoletti conducted the performance with that luminosity of orchestral color that emanates from one musically endowed.

Despite the heroic efforts of Giulietta Simionato, as Santuzza, and Brian Sullivan, as Turridu, the "Cavalleria" was a performance that never quite clicked, though it was

evident that it had been well rehearsed. The performers on stage were frequently at odds with the orchestra, led by Leo Kopp. Nevertheless, there was some excellent singing — Miss Simionato's "Voi lo sapete", Mr. Sullivan's farewell to his mother, and Mr. MacNeil's "Il cavallo scalpita", in the role of Alfio.

The staging of both operas was by Vladimir Rosing, with an eye to the maximum amount of theatrical effect.

The opening gun of the Allied Arts series was a big one—the first appearance in Chicago of the Orchestra del Maggio Musicale Fiorentino, conducted by Francesco Mander. The program was all-Italian, except for a Mendelssohn symphony, which was, of course, the "Italian".

The Florentine orchestra excelled in music of a lyrical nature. The Mendelssohn was played with spirit and refinement. It was preceded by a Pinelli arrangement of Corelli's Sarabanda, Giga, and "Badinerie". The most interesting item was Giorgio Ghedini's Partita, a group of four dance movements in the taut, intense style of the present day. The "Noveletta" and "Notturmo" by Giuseppe Martucci, and Luigi Mancicelli's overture to "Cleopatra" completed the program.

Antek Conducts Symphony

The first Saturday evening concert of the Chicago Symphony introduced Samuel Antek, conductor of the Young People's Concerts, with Rafael Druian as soloist in Mozart's Violin Concerto in D major (K. 218). Mr. Druian's style did not seem to be congenial to the deceptively artless and unassuming demands of the concerto. Mr. Antek gave a good account of himself on this, his first appearance before the orchestra. He featured Elgar's "Enigma" Variations and Enesco's Rumanian Rhapsody No. 1.

Leonard Shure appeared in Mandell Hall in an all-Beethoven piano recital on Oct. 25. Both the Sonata in A flat major, Op. 110, and the Diabelli Variations were played with a grasp of form and cogency of expression that brought to mind his former teacher, the late Arthur Schnabel.

Sada Benedetto, soprano, gave a recital in Fullerton Hall that featured the Monologue and Air from "Iphigénie en Tauride", by Gluck; Debussy's "Fêtes Galantes"; and the first Chicago performance of Ernst Krenek's concert-aria, "Monologue der Stella", which is both late Romantic and tonal. Miss Benedetto's German was unclear; her voice was large and well produced, with a tendency to strain on high notes, a defect, which, with a little effort, can easily be overcome.

At the same hall, a week later, Lewis Moore played a piano recital much too ambitious for his present state of development.—Howard Talley

Minneapolis Symphony Returns From Tour

One hundred members of the Minneapolis Symphony returned to New York on Oct. 9, after having completed a four-week tour of the Near and Far East. Antal Dorati, conductor of the orchestra, remained in Europe for a tour.

The orchestra played to sold-out houses in Ankara and Istanbul, Turkey, previously appearing in India, Pakistan, Greece, and Iraq. In Tehran, Iran, the performance was attended by the Shah; more than 3,000 heard this program, which included Henry Cowell's "Persian Set".

International Report

Brussels Sponsors Festival Of Modern American Music

Brussels.—The ten-day festival of American music entitled the "Decade of Contemporary Music" ended here on Oct. 18. The series was not designed for a mass public, but for critics and amateurs interested in the evolution of modern music, and was intended to give some idea of the experiments of American composers.

The "Decade" opened on Oct. 8 with a Round Table Conference. Numerous discussions took place during the meetings and receptions which preceded or followed the various concerts. Edgard Varèse spoke on "The Liberation of Sound in New Musical Creation", and Darius Milhaud on "Musical Education in the United States". Benjamin Lees expounded on what Europe still brings to American artists, Oliver Daniel on how records and tapes help the diffusion of new music, Allen Hughes and Carlos de Redzitsky talked about the evolution of jazz and Paul Collaer discussed the sources of American music.

The symphony orchestra of the Belgian Broadcasting Institute was entrusted with two symphonic concerts, one of them conducted by Milton Katims, the other by George Byrd. Samuel Barber's "Prayers of Kierkegaard" seemed the most original contribution on the first program. Sylvia Carlisle Alch and Marion Alch were the remarkable soloists and the Chorus of the Broadcasting Institute gave a very good performance. Two other works were also cheered by the audience—Norman Dello Joio's gregorian sounding Clarinet Concerto, which was given a sensitive and virtuosic reading by David Glazer, and the Variations for Piano and Orchestra by Wallingford Riegger, with Grant Johannesen playing the solo part with great authority. Works by Leonard Bernstein, William Schuman, and George Antheil completed the program.

Camilla Williams Sings

Margot Pinter was the distinguished soloist in Alexei Haieff's Piano Concerto, which was presented on the second orchestral concert. On the same concert, Camilla Williams was heard in Samuel Barber's "Knoxville, Summer 1915". Her beautiful and expressive voice delighted the audience with six Spirituals, which were sung with great emotion.

At the "Concerts de Midi", Antonio de Almeida conducted a string orchestra in works by Wayne Barlow, Roger Goeb, Howard Hanson, Aaron Copland, and David Diamond. At the Palais des Beaux-Arts, the Center for Premieres presented Henri Blackmon in a recital of American songs, and Stanley Weiner in a violin recital.

A concert of sonatas was given at the Conservatoire Royal. Elwyn Adams, violinist, performed with remarkable intelligence and exceptional skill sonatas by Roger Sessions and Aaron Copland. E. De Canck was at the piano. Kenneth Smith and Charles Rosen, pianist, were also heard in recital.

The "Amitiés Artistiques" organiz-

ed their participation in the "Decade" in the town hall of Saint-Josse-ten-Noods, a suburb close to Brussels. Belgian artists performed works by Leon Kirchner, Paul Bowles, Norman Dello Joio, and Ross Lee Finney. A final program was given at the Palais des Beaux-Arts under the patronage of "L'Atelier". Performers included Selene Roundtree-Smith, soprano; Kermit Moors, cellist; and Teresa Vanin, violinist.

To illustrate the American opera and ballet, the "Decade" offered three works by Gian-Carlo Menotti, including the operas "The Telephone" and



"Amelia Goes to the Ball", which were staged by the Théâtre de la Monnaie, and the first Belgian performance of the ballet "The Unicorn, the Gorgon, and the Manticore".

Each concert was heard by the audience it was intended for, and the success of the "Decade" certainly came up to the organizers' expectations.

—Edouard Mousset

Schoenberg Legacy Listed in Berlin

Berlin.—For the first time in its history, the West Berlin Akademie der Künste invited the public to a meeting of its members. In the hall of the America Memorial Library many notables assembled to hear a discussion presided over by Hans Scharoun, president of the Akademie. The theme was "The Artist and Public Life", and the artists who discussed it were the dramatist Ferdinand Bruckner, the dancer Mary Wigman, the painter Ernst Wilhelm Nay, the composer Boris Blacher, and the architect Heinrich Lauterbach.

Blacher composed new methods from musical education. He said that the preparing of millions of pianists whom no one needs is not important but what is important is to find an answer to the question: "What can the human being still hear, what is still music?" He asserted that our music schools are still teaching as they did in 1880.

Before these addresses, members and guests heard a report of great immediacy. Josef Rufer told about his sifting of the Arnold Schoenberg estate in Los Angeles and Washington from March to May, 1957. He pointed out the rich content of these materials, which include all the compositions in manuscript except the Male Chorus, Op. 35, most of Schoenberg's paintings, hundreds of papers, thousands of notes, marginal notes in books, and other evidences of the restless activity of this universal spirit. The theoretical works include a treatise on instrumentation, the bases for a book on composition and one volume of a work on counterpoint planned to extend to three volumes.

Among unknown works discovered (some complete and others incomplete) were a D major String Quartet of 1897; a Rilke song which belongs

Franz Marc, and Wassily Kandinsky.

In 1931, already defending himself against people who were seeking to deny his power and authenticity as a German artist, because he was a Jew, Schoenberg wrote in Berlin a manifesto "National Music". It belongs to the most important utterances of this extraordinary spirit. Uninfluenced by foreign music, untouched by the striving for hegemony of the Slavs and Romans, Schoenberg says he learned what he could from Bach and Mozart, and, further, from Beethoven, Brahms, and Wagner. And he defines in detail what he owes to his masters. The manifesto closes: "I dare to assert that I have written new music, which, just as it has benefited from tradition, is destined to become tradition."

This prophetic statement was resoundingly confirmed by the audience.



At the "Decade of Contemporary American Music" in Brussels. Upper left: Camilla Williams, soprano soloist in the second orchestral concert. Upper right, left to right: Grant Johannesen, Marion Alch, Sylvia Carlisle Alch, and Milton Katims, at a reception. Immediately above: Darius Milhaud, Edgar Varese, Jacques Stehman, and Oliver Daniel, at the first symposium

to Op. 14 but which was withheld because of the text; 100 measures of a Scherzo of 1914 with a purely 12-tone theme; 700 measures of the music for the oratorio "Jacob's Ladder"; and many fragments from Schoenberg's American period. As curiosa, Rufer mentioned nine Chansons, composed about 1900 for Ernst von Wolzogen's Bunte Bühne, and a march "Iron Brigade", which Schoenberg dedicated to a superior in the army, in 1916, in Bruck an der Leitha, without winning any favor thereby. A journal which he kept during his second Berlin period in 1912 indicates close relations with the painter Emil Nolde,

Rufer had brought with him (with Mrs. Schoenberg's permission) three little pieces for string quintet, wind quintet, organ (harmonium), and celesta. They are dated Feb. 8, 1910, and the last one is incomplete. Performed by 12 members of the Philharmonic and repeated at the close of the meeting, these pieces were full of reminders of the music which Schoenberg was writing at this period. They are adventures into the terra incognita beyond traditional tonality. Their melodic structure is pure and bold, alternating the smallest with gigantic intervals. Their harmony is one of free, tonally undetermined

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chords, extending to seven tones and obeying the laws of the complementary in their succession. Motives and themes are scarcely repeated or even developed. A swaying rhythm, ignoring bar lines, conveys these delicate, aphoristically shortened forms.

Most striking in these pieces is the coloring. The extreme registers of the woodwinds dominate. In the strings, bowed and plucked tones are supplemented with those played col legno and with harmonics. The relationship to the Five Orchestral Pieces of 1909 is obvious, especially in the last, fragmentary piece, in which the harmo-

nium holds a chord of six fourths and the celesta dreamily repeats a four tone figure. The sonorous fantasy of these pieces (the first movement lasts 50 seconds, and the other two 30 seconds each) is compelling. The coloristic forms bore into our consciousness with the same inescapable power as do the optical symbols of Kandinsky.

It is amazing how challenging these musical experiments remain after almost half a century — "new music that is destined to become tradition." This proud claim has been justified by the assent of two generations of musicians. —H. H. Stuckenschmidt

Stravinsky Conducts Agon At Donaueschingen Festival

Donaueschingen, Germany. — The town of Donaueschingen in the Black Forest has probably never before been host to so many distinguished guests as during this year's festival of contemporary music.

Overshadowing all else was the personal appearance of Igor Stravinsky who conducted the second European and first German performance of his new ballet suite "Agon". Only eight days earlier, this work had been heard in Paris with Stravinsky conducting the same orchestra of the Südwestfunk (Baden-Baden).

"Agon" contained surprises for everyone and disappointments for many. It is, in a sense, a recapitulation of the composer's own styles and practices, with hints of "Petrouchka", "Histoire du Soldat", and later works (including "The Rake's Progress") rubbing elbows with passages reflecting his more recent interest in serial techniques. For the strict dodecaphonic camp, it was a disappointment that Stravinsky reverted, in a sense, to type and abandoned strict serial procedures. On the other hand, those who deplore his 12-tone "antics", as displayed in several recent works, were disappointed to find extended passages in "Agon" that show a strong influence of Webern.

Tremendous Reception

But to those more fortunate souls who are not plagued by "isms" but are concerned primarily with musical values, "Agon" demonstrated that Stravinsky has lost neither his compositional vitality nor his wit. The orchestration is of an unbelievable subtlety and refinement. The harmonic palette ranges from tonality over bitonality and polytonality to atonality and 12-tone practice. Yet all of these elements are merged into a whole that no one but Stravinsky could have written.

Stravinsky was given a tremendous reception by the international audience. The applause might never have stopped had he not given the orchestra a sign to leave the stage.

The reasons for including a jazz concert in the festival program are not quite clear. Three ensembles were heard: the Eddie Sautter jazz orchestra of the Südwestfunk, an example of a "big band", making lots of noise; André Hodeir's Jazz Group de Paris, a medium sized outfit that demonstrated what could be done in the way of incorporating elements of serious music into the jazz idiom; and the Modern Jazz Quartet, flown

over from America for the occasion. Their "cool" jazz represented a thoroughly consistent style and was warmly applauded.

The two-day festival included the world premieres of eight new compositions as well as the first European performance of Elliott Carter's Variations for Orchestra, a well-written work for which the composer, who was present, received a warm reception. Following it, and in striking contrast to its full orchestral sound, came the Cantate Brève by 21-year-old Gilbert Amy (France), a serially-constructed work à la Webern in five short movements, based on poems by Lorca. There was nothing to distinguish this piece except its un-vocal, jagged lines, which are a dime a dozen these days. Jeanne Héricard was the excellent singer. In Michel Ciry's Concerto for piano and 16 wind and percussion instruments, Maria Bergmann played splendidly; the work itself seemed quite devoid of musical motivation. It is in a peculiarly noxious "wrong-note" style, full of sound and fury. . . .

Four Premieres

The closing concert consisted of four premieres. Wilhelm Killmayer's Two Songs for Orchestra failed to impress because of their lack of real musical substance. Wolfgang Fortner's Impromptu for Orchestra begins with a rather heavy-footed prelude that bows in the direction of Webern and is followed by a theme and variations. This work does not represent Fortner at his best; despite certain fine passages, it is academic and uninspired.

The Donaueschingen tradition calls for one good *scandale* at each festival. This time it was obligingly furnished by the Italian composer Luigi Nono in the form of his Varianti for solo violin, strings and woodwinds. Even the inured festival audience, which has in the course of years built up a high degree of immunity to dissonance, serial compositions, and "pointillism", was goaded into vociferous protest by Nono's "atomized" score. It might be described as a series of isolated sounds, mathematically related to one another. But no better testimony could be found that mathematical and musical unity are not necessarily identical. We have little doubt that the continuity of this work could be "proved", but it cannot, it would seem, be heard.

The execution of the Varianti is

indescribably difficult. It is hard to imagine any violinist except the intrepid Rudolf Kolisch who could have mastered the work. The hisses and boos following its performance were clearly directed at the composer; Mr. Kolisch received hearty applause for his almost superhuman performance.

The greatest success of the festival, apart from Stravinsky's, went to Hans Werner Henze for his Nocturnes and Arias, for soprano and orchestra. From beginning to end this work testifies to the innate musicality of its composer. It is expressive without being hackneyed, original without straining after originality at any price. The orchestration is full of imagination and color; the melodic line is eminently vocal. The harmonic means are varied and flexible, embodying an extended use of tonality, bitonality and polytonality—all in the service of expression.

Henze had a superb interpreter in Gloria Day. Her beautiful, rich voice is matched by the skill with which she controls it and by her musicality.

High praise must be given to Hans Rosbaud for his conducting of the festival works, for his precise beat, his understanding of the various styles represented, and his unflagging devotion to the cause of new music. Under his baton the Südwestfunk Orchestra proved again that it is in the front rank of European organizations. Finally, much credit is due Heinrich Strobel, who is responsible for the programming and artistic direction of this unique festival.

—Everett Helm

Malko Finishes Season With Sydney Symphony

Sydney, Australia.—In Nicolai Malko, the new musical director of the Sydney Symphony, this city has won a conductor of world renown who brought to his new job, apart from his deeply rooted musicianship, all the prerequisite personal and artistic qualities that make the ideal musical leader here.

Right from the outset the orchestra regarded him with utmost respect and affection, and his popularity with the audiences grew from one concert to the next. The quality of the orchestra's playing has improved beyond belief, and by virtue of Mr. Malko's stylish and authentic interpretations, the standard of performance has risen permanently to heights that hitherto were only achieved on rare occasions.

Orchestra's Repertory

For his first season in Sydney, Mr. Malko's programs consisted mainly of familiar works from the German and Russian classical and Romantic repertoire, but contemporary composers, such as Shostakovich, Prokofiev or Benjamin Britten, were by no means

Nicolai Malko

Peter Burden



neglected. Highlights of the season were richly colored performances of Rimsky-Korsakoff's "Scheherazade", Tchaikovsky's Fifth Symphony, and an all-Beethoven concert with Claudio Arrau as soloist in the G major Piano Concerto.

Mahler and Shostakovich were represented twice on the programs of the subscription concerts. Mr. Malko conducted a moving performance of Mahler's "Das Lied von der Erde" and Shostakovich's First Symphony, and Mahler's First and Shostakovich's Tenth were superbly interpreted by visiting conductor Efreim Kurtz, who appeared here at a number of highly successful concerts. In Mr. Kurtz's penetrating reading, Shostakovich's latest symphony emerged as one of the most significant and powerful contributions to contemporary music.

The other guest conductor of the season, Enrique Jorda, displayed fine craftsmanship, but much of his good work was spoiled, at least for this writer, by his exaggerated way of conducting.

Bainton Symphony

An important event was the world premiere of the late Edgar Bainton's Third Symphony, under the devoted direction of Sir Bernard Heinze, who now holds the directorship of the State Conservatorium, once occupied by Mr. Bainton. This is an absorbing work, virile in conception and of striking tonal clarity, and I am sure that it will leave a deep impression wherever it is performed.

As every year, the Australian Broadcasting Commission had engaged an imposing array of overseas artists who appeared with the orchestra and in solo recitals as well. Most beautifully poised performances were given by Claudio Arrau, exciting for their grandeur and fidelity of conception and quite outstanding for their discriminatingly weighted interplay of poetry and dramatic power. Magnificent flute playing, colorful in tone and immaculately phrased, came from the American flutist Elaine Shaffer (Mrs. Efreim Kurtz). Her performances of the Mozart Concertos, K.313 and 314, provided some of the most fascinating experiences music has to offer.

Price, Lewis Heard

Leontyne Price's superb voice was greatly admired wherever she appeared during her marathon tour of some 40 concerts. A highly praiseworthy feature of her recitals was the great variety of the programs offered and the inclusion of some interesting and valuable first performances for Australia — for example, Samuel Barber's "Hermit Songs" and John la Montaine's cycle "Songs of the Rose of Sharon". English tenor Richard Lewis found wide acclaim for his effective singing in "Das Lied von der Erde" and his intelligent interpretation of Benjamin Britten's ingenious "Les Illuminations". The alto part in the Mahler work was sung with great warmth and understanding by the Australian contralto Florence Taylor.

Ruggiero Ricci indicated rather than fully realized the latent potentialities of his great artistry. He seems at present to undergo a decisive phase in his career from which he should emerge as one of the greatest violinists of our time. Other visitors from overseas were Julius Katchen, Ricardo Odnoposoff, the Australian-born pianists Leonard Hungerford and Valda Aveling, Thomas L. Thomas, and William Clauson. —Wolfgang Wagner

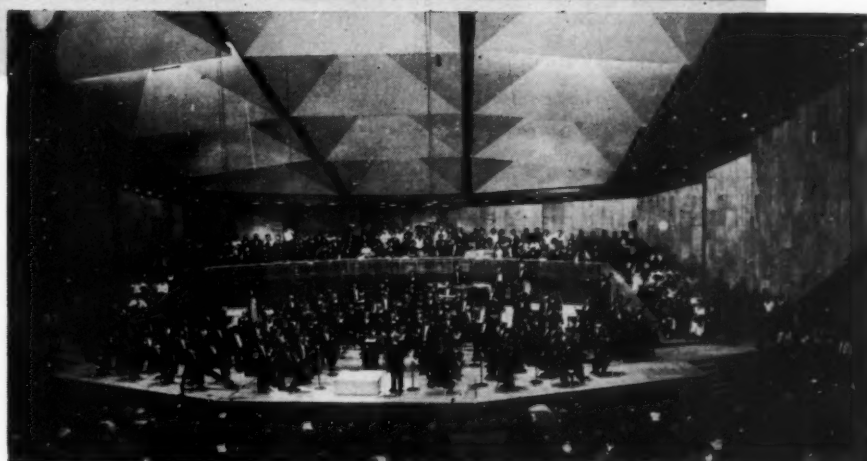
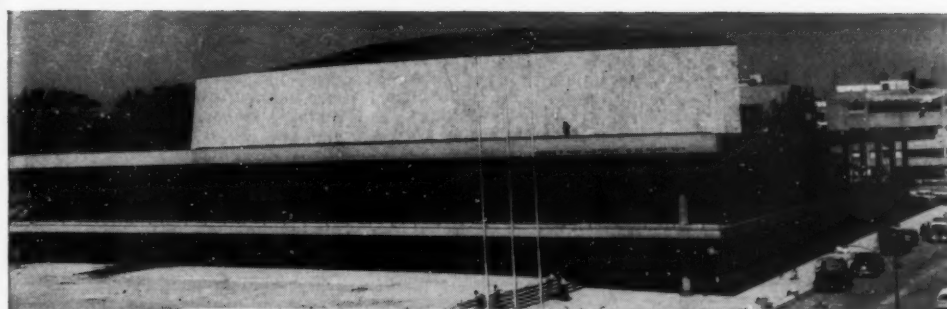


Photo of exterior ① Isaac Berez; photo of interior ② Sam Franck

Israel Philharmonic Acquires Permanent Home

Tel-Aviv, Israel.—The Israel Philharmonic gave an inaugural concert on Oct. 2 in the newly opened Fredric R. Mann Auditorium, the orchestra's first permanent home. The opening-night audience of 3,000 included Israeli President Itzhak Ben-Zvi and Prime Minister David Ben-Gurion, and many Americans, among whom was Fredric R. Mann, Philadelphia businessman who was the largest single contributor toward the cost of the auditorium.

The orchestra, under the direction of Leonard Bernstein, opened the program with Beethoven's "Consecration of the House" Overture. Mr. Bernstein then conducted "Festival Prelude", which was especially written for the occasion by Israeli-born Noam Sheriff. Isaac Stern was soloist in the Mendelssohn Violin Concerto, and Paul Tortelier, substituting for Gregor Piatigorsky, who had to cancel his appearance due to an emergency operation, played the cello part in Ernest Bloch's "Schelomo". After the intermission, Artur Rubinstein was the soloist in Beethoven's "Emperor" Concerto.

Finest Hall in Middle East

The new auditorium, named "The Temple of Culture", is seated in the heart of Tel-Aviv in the neighborhood of other cultural institutions. It is certainly the finest auditorium in the Middle East and may be considered as a first grade world auditorium. From the outside the building comprises a natural continuation of the background, with its long lines evoking a feeling of spaciousness, simple yet impressive. The inside of the auditorium is no less impressive. It is shaped like a giant fan, a form that has its advantages in terms of acoustics and visibility. The stage is not separated from the audience by any dais or curtain, and there are two depressions in the side walls,

each with a standing capacity for 100 people. The seats (mostly imported from the United States) are very comfortable and easily accessible. There is adequate air-conditioning and the lighting is effective.

Spacious foyers surround the hall, and facilities for musicians include dressing rooms, tuning-up chambers, study rooms and rest rooms for conductor and soloists, practice rooms, a musical library, and offices for the administration staff and house management. The hall seats 2,800 listeners, a size comparable to New York's Carnegie Hall.

After a short experience in hearing music in the new auditorium, we may agree with Artur Rubinstein, who declared on leaving Tel-Aviv that the auditorium is the best in the world; but we feel at the moment it is only potentially so. The balance between strings on the one hand and percussion and brass on the other has as yet to be solved. A new hall, like a new marriage needs readjustments, and as soon as these are effected, we are sure Mr. Rubinstein's declaration will be wholly true.

—Samuel Matalon

Uruguayan Radio Sponsors New Latin-American Festival

Montevideo. — A new Festival of Latin American Music, organized by SODRE, the official Uruguayan radio network, took place in Montevideo from Sept. 19 to Oct. 21.

SODRE has been, for nearly a half century, making an important contribution to the musical life in Uruguay. It has also been a strong supporter of a policy aimed at fostering musical exchange in the Americas. In 1955 it was instrumental in the celebration in Montevideo of the First Meeting for the Musical Exchange in the Americas, where representatives from the leading Southern countries — Argentina, Brazil, Chile, and Uruguay—fully discussed the basis on which the exchange might be carried out.

For this new Festival, SODRE invited composers, critics, and other persons taking an interest in Latin American musical life, including the composers Carlos Chavez, of Mexico; Alberto Ginastera, Luis Gianneo, and Roberto Garcia Morillo, of Argen-

tina; Domingo Santa Cruz, Alfonso Letelier, and Juan Orrego Salas, of Chile; and Camargo Guarnieri, of Brazil; also Inocente Palacios, president of the Asociacion Interamericana de Musica; Guillermo Espinosa, head of the Pan American Union Music Section; and the music critics Leopoldo Hurtado of *La Prensa* of Buenos Aires, Andrade Muricy and Renzo Massarari of Rio de Janeiro, and this writer in his capacity of editor of the *Buenos Aires Musical* magazine.

Soloists and chamber-music groups from Argentina, Brazil, and Chile, and leading musicians from Uruguay, the host country, were invited by SODRE to take part as performers. Hugo Balzo, art director of SODRE, was the director of the festival. The idea was to emphasize chamber music to provide a contrast with the previous Caracas Festival, which was devoted entirely to symphonies.

Out of 11 concerts in the festival, only two were devoted to symphonic music. These were conducted by

Carlos Chavez, who led works by Juan B. Plaza, of Venezuela; Alfonso Letelier, of Chile; Juan Jose Castro and Alberto Ginastera, of Argentina; Carlos Estrada and Luis Cluzeau Mortet, of Uruguay; Carlos Chavez, of Mexico; Julian Orbon, of Cuba; and Camargo Guarnieri, of Brazil. Orbon's "Three Symphonic Variations" and Guarnieri's "Choro" for piano and orchestra, both of which received awards in the Caracas Festival, were heard. Considered most important among the works performed was the "Variaciones Concertantes" by Ginastera.

It would be too long to name the works included in the ten concerts of chamber music that were offered or to detail the qualities of each of them. Suffice it to say in this brief analysis that these programs aimed at reviewing the chamber music of Latin America in an over-ambitious effort to cover the whole field. The policy was to bring in as many Latin American countries as possible, and care was not taken to scrutinize the artistic value of the works themselves.

Contest for Composers

During the festival SODRE held a contest for composers which comprised two categories: instrumental chamber music and vocal music. No less than 114 works were entered. Aram Khachaturian, Alberto Ginastera, and Domingo Dante made the preliminary selections. For the final test a jury was formed by composers Carlos Chavez, Alberto Ginastera, and Domingo Santa Cruz, and the distinguished music scholar of Uruguay, Lauro Ayestaran.

Eleven compositions previously nominated for awards were performed in public in auditions that were interspersed with the festival concerts. This proved a brilliant idea, both beneficial for the public and valuable help to the jury. After listening to all of them no doubt remained about the excellent decisions reached.

Uruguayan composer Hector Tosar won first prize for chamber music with his *Divertimento for Wind Quintet*, and Russian-born Jacobo Fischer, now a naturalized Argentinian, received the second prize in the same category with his *Saxophone Quartet*. First prize for vocal music went to Virtu Maragno, of Argentina, for his "Baladas Amarillas" ("Golden Ballads"); and second prize to Carlos Tuxen-Bang, also of Argentina, for his "Nocturnes". However, after the verdict was reached the committee conducting the contest voided the first prize awarded to Mr. Maragno, because it was found out his "Baladas Amarillas" had been heard in a public performance prior to the contest, automatically ruling them out.

Public Reception Cool

The festival had a rather cold reception from the public in Uruguay. The large majority of audiences in Latin American countries are reluctant to listen to the music of their own countrymen. Also, chamber music does not draw big crowds as is the case with symphonic music. Finally, early programs were bitterly criticized by the local press, possibly influencing would-be listeners.

At any rate this new gathering working for musical exchange among the American republics was not without positive gains. Musicians, critics and music scholars who knew each other by name only were able to make personal contact at the festival. Also, the festival taught a lesson about what must be done when organizing a festival, as well as what must not be done.

—Enzo Valenti Ferro

OPERA at the Metropolitan

(Continued from page 3)

tween the numerous scenes made up of musical ideas extracted from the score, arranged and orchestrated by Julius Burger of the Metropolitan's musical staff. While an unconventional, and perhaps high-handed procedure, the insertion of the interludes did much to sustain the mood as well as the physical continuity of the performance. Furthermore they were ingeniously conceived in true Tchaikovskian idiom, and I suspect the composer might have approved them heartily.

The sets, much given to pale shades of grey, brown and blue, admirably reflect the fading grandeur of an effete society that was Russia in the last century. The duel scene, in half-light, is wonderfully cold and stark. The scene of the palace ball, on the other hand, is sumptuously magnificent as are the costumes of the dancers.

Don Giovanni Given Brilliant Production

By ROBERT SABIN

Graced by handsome and functionally ingenious sets and magnificent costumes designed by Eugene Berman, performed by a strong cast of singers, imaginatively staged by Herbert Graf, and sensitively conducted by Karl Boehm, the Metropolitan Opera's new production of Mozart's "Don Giovanni", on Oct. 31, was a complete success. Greater boast hath no opera house, for a production of this masterpiece that satisfies on all accounts is a supreme artistic achievement.

The secret was in the flawless coordination of all the elements in the production, something that happens all too seldom in such cases. Mr. Berman is not only a skillful painter but a theatre craftsman with a deep love for Mozart's music. Every detail of his sumptuous settings, every touch in the gorgeous costumes made things easier for Mr. Graf, Mr. Boehm, and the singers. For they were designed with the action and the characters in mind. If indeed this is Mr. Berman's last work in the theatre (as he has written that it may be), he can be happy in taking leave with his finest creation.

Inspired by the opportunities offered by this entirely fresh setting, Mr. Graf has surpassed himself with staging that is plastically beautiful, constantly imaginative, and full of subtle detail.

Mr. Boehm, who made his Metropolitan Opera debut on this occasion, has long been a celebrated Mozart interpreter. Most notable in his conducting was its finish, lucidity, and over-all symmetry and consistency. The second half of the opera, instead of sagging as it so often does, even in the hands of able conductors, was molded into a beautiful arch that made the finale truly Olympian. He illuminated the score with clear, golden light and not flashes of jagged lightning.

What helped the singers most was the extraordinary mobility of the setting. Mr. Berman has used a curtain on a raised level, about halfway back stage, that doubles the quickness of the changes. Set pieces at the sides are ingeniously altered and there is a stone bench down front on the lower level that brings the characters forward when it is so desired. A steep ramp, in perspective, gives an illusion of added depth to the rear

of the stage, behind the inner curtain

The three orchestras in Don Giovanni's ballroom are properly separated; the cemetery is stylized with taste and fantasy; and huge windows in the final scene enhance the lighting effects when Don Giovanni is swallowed up by the inferno. Many, or all, of these things have been done before, but never in my experience with such skill and beauty.

Of the brilliant cast, only two artists were new to their roles at the Metropolitan. Giorgio Tozzi had both the majesty of presence and the solidity of voice to make the Commendatore a superb figure. Clad in a black doublet and a red gown that looked like a pool of blood as he lay dead after the duel with Don Giovanni, he made the opening scene really tragic.

And in armor, he retained his dignity, for Mr. Berman carefully avoided the grotesque. When the Statue suddenly spoke out, in the cemetery, "Di rider finirai pria dell'aurora", one actually felt a shiver of dismay, and the final struggle between the spirit of the Commendatore and Don Giovanni was more thrillingly enacted than I have ever seen it before.

Theodor Uppman, the other newcomer, as Masetto, brought a welcome youth and buoyancy to the part of the harried young countryman, although there was still a trace of Papageno in his portrait of this earthier, more mundane peasant. He used his

voice, which was somewhat light for the role, adroitly, and performed with unflagging zest. He can make this characterization even more convincing by toning down his volatility and deepening the colors so to speak.

Roberta Peters, returning after a season's absence, sang the role of Zerlina better than ever. Her voice has taken on volume and richness of tint, especially in the lower range. If a shade too glib, too self-conscious, her acting was nonetheless precisely timed and shaded to bring out the varying traits of this beguiling little minx. And she fairly reveled in the lovely airs that fell to her.

Siepi in Title Role

It is high time to praise Cesare Siepi, whose performance of the title role was much more graceful, more aristocratic, and more vocally resourceful than before. Mr. Graf has enriched the part with many new bits of action which make the music much more vivid. Thus, in the "champagne" aria, Don Giovanni does not merely wave a glass, but prepares to go to the feast as he anticipates its heady course. And the difficult supper scene is unerringly built to its fearful climax. Mr. Siepi still has occasional tussles with rhythm, but in future performances Mr. Boehm will doubtless keep him in rein. This was a Don Giovanni who was wholly believable, as Ezio Pinza's used to be.

Just as important to the smoothness of the ensemble was the delightful Leporello of Fernando Corena. Not only did he sing Mozart's music, instead of "mugging" it, as less tech-

nically accomplished bassi buffi do, he knew exactly how far to go in broad comedy. This was an impudent, independently minded servant, and not a stupid clown. In the ensembles, his singing was impeccable and the Mozartean "patter" had no terrors for him.

Eleanor Steber, also returning after a season's absence, is one of the most distinguished Mozart stylists in the Metropolitan today. She not only acted the role of Donna Anna in the grand tragic manner, with true nobility, but she met every vocal requirement of this frighteningly difficult part with imposing resource.

Her outburst when Donna Anna realizes that Don Giovanni is the murderer of her father, "Don Ottavio, son morta!" was electrifying, as was her singing of the succeeding aria, "Or sai chi l'onore". Most memorable of all was her performance of the heartbreakingly beautiful "Non mi dir". Nor should the silvery delicacy and faultless tracery of her voice in the ensembles go unmarked. Miss Steber should be careful not to treat her voice too roughly in the vehement passages, for she does not need to; she is a thoroughly convincing Donna Anna, as it is.

Della Casa's Donna Elvira

Marvelously gowned, Lisa Della Casa made Donna Elvira the passionate and highly attractive woman she should be, and not the shrew that we often encounter in this role. Who could ever forget the melting loveliness of her voice in the recitative, "In quali eccessi" and the aria "Mi tradi", so exquisitely accompanied by Mr. Boehm and the orchestra? In the ensembles, too, notably the trio of the maskers, her voice was crystalline. For the arias "Ah chi mi dice mai" and the "Ah fuggi il traditore" a more decisive attack and focus would have been welcome, although the tone was always beautiful.

Cesare Valletti did all that any Don Ottavio can do with this dramatically ungrateful role—he sang angelically. He took the terrifying phrases in "Il mio tesoro" all in one breath, as if it were the easiest thing in the world, and his singing of the earlier "Dalla sua pace" was supple and suave, as well as touching.

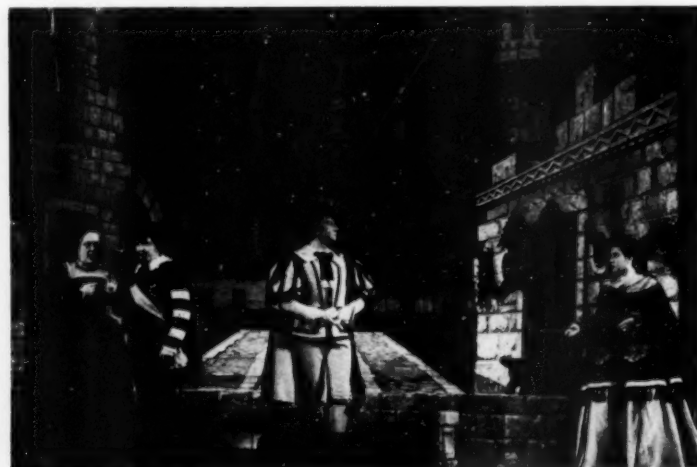
To the generosity of the National Council of the Metropolitan Opera and Mrs. Albert Lasker we owe this treasure new "Don Giovanni".

In closing, I should commend the tasteful choreography of Zachary Solov (the peasants acted and looked like peasants and not like bored ballet dancers) and the singing of the chorus. We await other operas conducted by Mr. Boehm eagerly, but he could not have been more auspiciously introduced to us.

Faust

Nov. 1.—The season's first performance of the Gounod opera gave the Manhattan public its first opportunity to observe Nicolai Gedda in person and in a title role. The Swedish-Russian tenor first came to America last spring, with a large following of admirers in this country firmly established by a number of opera recordings taped in Europe in which he made marks of high distinction.

His debut here was no disappointment. Mr. Gedda is an artist of impressive intelligence and vocal ability. And even in a fatuous, two-dimensional role like Faust, he managed to convey a promise of histrionic talent that no doubt will emerge in more sanguine assignments.



Two scenes from the Metropolitan's new "Don Giovanni". Above, from the left: Eleanor Steber, Cesare Valletti, Cesare Siepi, and Lisa Della Casa. Right: Roberta Peters and Theodor Uppman (Photos by Louis Melançon)



The voice is not as big as may have been anticipated, nor is it freighted with the emotional intensity we have come to associate more and more with the dramatic tenor, perhaps because of the latter-day predominance of Latin voices in this quarter. A smoothly professional, well-routined performer, Mr. Gedda has yet to reveal to us the gamut of his obviously considerable powers.

Having provided two new productions within the week (one of them opening night), the opera staff possibly had depleted its energies by the time it got to this "Faust". It was far from a bad performance, but it wanted energy and excitement. Routine probably is the word for it. Hilde Gueden was lovely and sang with technical flawlessness the music of Marguerite (interestingly renamed Marquerite in the program), but in the "Jewel Song" and elsewhere there was little of the fire and the nubile tremulousness that should characterize the young girl. Jerome Hines, a familiar figure in the part of Mephistopheles which he sings admirably, could have done with a bit more sardonic humor; and the switch in time from the 16th to the 19th century, which is a peculiar feature of the Metropolitan's current production, puts him into a costume that makes him look a bit too much like Abraham Lincoln. Mildred Miller was excellent, both visually and vocally, as Siébel; and Frank Guarrera gave a strong, personable representation of Valentin. Thelma Votipka was the Martha and Calvin Marsh the Wagner.

The performance was conducted by Jean Morel, a sensitive musician who extracted lovely sounds from the orchestra, but was inclined to hold the reins in a somewhat relaxed hand.

—R. E.

La Traviata

Nov. 2.—Victoria de los Angeles, absent from the Metropolitan last season, returned on Nov. 2 to sing the role of Violetta in Verdi's "La Traviata" for the first time anywhere. She was greeted with the same loving enthusiasm that had burst forth at her recital a few weeks previously in Carnegie Hall. This performance was given as a benefit for the Mizrahi Women's Organization. The roles of Alfredo and his father were taken by Daniele Barioni and Leonard Warren, and Fausto Cleva again conducted.

Miss de los Angeles has one of the most beautiful voices in the world and she is an exquisite artist, so that there was bound to be much in her performance that was both lovely to listen to and emotionally alive. There was, but at the same time it must be admitted that her singing was uneven in quality and that her Violetta will need much work and rounding out before it becomes a completely satisfying characterization, worthy of a place beside her lovely Cio-Cio-San and her enchanting Mélisande.

It was in Violetta's moments of warm love and anguish that Miss de los Angeles was most successful. What a world of meaning she conveyed with the little phrase "Ah! taci" before Alfredo's merciless denunciation in the Third Act! There were wonderful phrases in the "Ah, fors' è lui"; and both in Acts II and IV Miss de los Angeles was unforgettably poignant in such passages as the "Non sapete" and the "Addio del passato".

But the brilliant, worldly side of Violetta and her sense of imminent death, the hectic abandon so vividly portrayed in Verdi's music in Act I was another story. Miss de los Angeles simply did not convince us that Vio-



Louis Melancon

Nicolai Gedda as Faust

letta had a past or that she was gambling with death and disaster beneath all the gaiety of her surroundings. And even with all due allowances for nervousness, it must be confessed that her top tones in the "Sempre libera" and elsewhere were hard in quality and somewhat spread and that the fioriture were lacking in ease and gracefulness. In a lesser artist this might pass without remark, but we expect the most flawless artistry from Miss de los Angeles which is the highest tribute we can pay.

Further experience in this opera will enable her to come more completely to grips with this extremely complex role. And in justice to Miss de los Angeles it should be stated that there was not much to help her in this generally spiritless performance. There were honorable exceptions to the pervasive drabness, notably Mr. Warren, who has scaled his superb voice to more intimate and appropriate dimensions since last season. His tone was unfaillingly velvety.

Mr. Barioni has frequently sung so vitally in other roles that one was willing to make allowances for his shortcomings as an actor, but his

Five Returning Singers on Metropolitan Roster

Five returning singers and 13 new ones mark the Metropolitan Opera Company's roster for the current season.

Thirteen singers new to the roster, all previously announced, are Inge Borkh, Gloria Davy, Sena Jurinac, and Marcella Pobbe, sopranos; Eugenio Fernandi, Nicolai Gedda, Flaviano Labo, William Lewis, and Robert Nagy, tenors; Mario Sereni and Mario Zanis, baritones; and Ezio Flagello and William Wilderman, basses.

The five artists returning after one or more seasons' absence include Victoria de los Angeles, Brenda Lewis, Roberta Peters, and Eleanor Steber, sopranos; and Mack Harrell, baritone. Dorothy Kirsten, soprano, and John Brownlee, baritone, are on leave of absence.

The complete roster follows:
Sopranos: Licia Albanese, Mildred Allen, Lucine Amara, Inge Borkh (new), Maria Meneghini Callas, Madeleine Chambers, Nadine Conner, Emilia Cundari, Mary Curtis-Verna, Gloria Davy (new), Lisa Della Casa, Victoria de los Angeles, Matti Wilda Dobbs, Hilde Gueden, Margaret Harshaw, Laurel Hurley, Sena Jurinac (new), Dorothy Kirsten (leave of absence), Heidi Krall, Brenda Lewis, Gloria Lind, Virginia MacWatters, Zinka Milanov, Martha Moedl, Mariquita Moll, Patrice Munsel, Carlotta Ordassy, Roberta Peters, Marcella Pobbe (new), Lily Pons, Delia Rigal, Marianne Schech, Eleanor Steber, Antonietta Stella, Renata Tebaldi, Thelma Votipka, Dolores Wilson.

Alfredo was neither vocally nor dramatically effective. The gallantry, the passionate intensity, the charm of the character were lacking. The climax of awkwardness came in Act II, when Mr. Barioni stood in front of Miss de los Angeles during her impassioned farewell and at the peak of that overwhelming phrase beginning "Amami, Alfredo" proceeded to embrace her in a way that almost cut it short. And in the duet "Parigi, o cara" in Act IV Mr. Barioni got into difficulties which made Miss de los Angeles more nervous than she would otherwise have been. This young tenor has too good a voice not to improve himself in style and dramatic technique.

Robert Nagy, a young tenor who won the F. K. Weyerhaeuser Scholarship in the Metropolitan Opera Auditions of the Air last spring made his debut with the company and acquitted himself well in the "bit" part of the servant Giuseppe, who only has about a dozen measures to sing. Mildred Allen, new to the role of Annina, was admirable. Familiar in other roles were Helen Vanni, as Flora; Gabor Carelli, as Gastone; Calvin Marsh, as Baron Douphol; George Cehanovsky, as Marquis d'Obigny; Clifford Harvuot, as Doctor Grenvil; and Osie Hawkins, as A Gardener.

Mr. Cleva and the orchestra were not in good form nor did the chorus sing well on this occasion. With all its shortcomings, however, this performance did achieve exciting moments and the audience was enthusiastic throughout.

—R. S.

In the Metropolitan's first week, a special student performance of Offenbach's "La Perichole" was given on the afternoon of Nov. 2, sponsored by the Metropolitan Opera Guild. Heading the cast were Cyril Ritchard, Laurel Hurley, and Theodor Uppman. Jean Morel conducted. Michelle Bardin replaced Melissa Hayden, originally scheduled to be the leading ballerina.

Mezzo-sopranos and Contraltos:

Belen Amparan, Irene Dalis, Rosalind Elias, Martha Lipton, Jean Madeira, Mildred Miller, Nell Rankin, Regina Resnik, Margaret Roggero, Risé Stevens, Blanche Thebom, Helen Vanni.

Tenors:

Charles Anthony, Daniele Barioni, Kurt Baum, Carlo Bergonzi, Giuseppe Campora, Gabor Carelli, Jon Crain, Albert Da Costa, Mario Del Monaco, Alessio De Paolis, Eugenio Fernandi (new), Paul Franke, Giulio Gari, Nicolai Gedda (new), Norman Kelley, Charles Kullman, Flaviano Labo (new), William Lewis (new), Robert Nagy (new), Jan Pearce, Richard Tucker, Cesare Valletti, Ramon Vinay.

Baritones:

Cesare Bardelli, John Brownlee (leave of absence), Walter Cassel, George Cehanovsky, Otto Edelmann, Frank Guarrera, Mack Harrell, Clifford Harvuot, Osie Hawkins, Ralph Herbert, George London, Calvin Marsh, Robert McFerrin, Robert Merrill, Mario Sereni (new), Martial Singher, Theodor Uppman, Frank Valentino, Leonard Warren, Mario Zanis (new).

Basses:

Lorenzo Alvary, Salvatore Baccaloni, Fernando Corena, Lawrence Davidson, Dezzo Ernster, Ezio Flagello (new), Jerome Hines, Nicola Moscona, Gerhard Pechner, Norman Scott, Louis Sgarro, Cesare Siepi, Giorgio Tozzi, William Wilderman (new).

Conductors and guest conductors:

Karl Boehm, Fausto Cleva, Erich Leinsdorf, Dimitri Mitropoulos, Jean Morel, Max Rudolf, Thomas Schip-

pers, Fritz Stiedry. Chorus master: Kurt Adler. Associate conductor: Pietro Cimara. Assistant conductors: Jan Behr, Julius Burger, Otello Ceroni, Antonio Dell'Orefice, Corrado Muccini, Martin Rich, Ignace Strasfogel, Walter Taussig, Victor Trucco, Leo Mueller (associate chorus master).

Production staged by:

Yoshio Aoyama (new), Peter Brook, Hans Busch, Désiré Deffrère, Herbert Graf, Tyrone Guthrie, Joseph L. Mankiewicz, Gian-Carlo Menotti (new), Nathaniel Merrill, Cyril Ritchard, Margaret Webster, Dino Yannopoulos.

Choreographer:

Zachary Solov. Ballet director: Antony Tudor. Guest prima ballerinas: Alicia Markova, Melissa Hayden (new). Premier danseur: Michael Maule. Solo dancers: Carmen de Lavallade and Geoffrey Holder.

Brooklyn Academy Lists 1957-58 Events

Brooklyn, N. Y.—Several series of events have been scheduled at the Brooklyn Academy of Music for the 1957-58 season. The Major Concert Series listed Richard Tucker, tenor, Oct. 22; Victoria de los Angeles, soprano, Nov. 19; Symphony Orchestra of the Florence Festival, Dec. 12; Benno Moiseiwitsch, pianist, Jan. 21; Little Gaelic Singers, Feb. 18; Bidu Sayao, soprano, March 11; Artur Rubinstein, pianist; April 3; and Nathan Milstein, violinist; April 15.

The Boston Symphony, Charles Munch, conductor, is giving five concerts on Nov. 15, Dec. 13, Jan. 17, Feb. 14, and March 21. Claudio Arrau, pianist, will be the soloist on Dec. 13, and Pierre Monteux will be guest conductor on Jan. 17.

Eight special attractions have been scheduled and include the Ballet Russe de Monte Carlo, Oct. 25, 26; Carmen Amaya and Company, Nov. 2, 3; Elisabeth Schwarzkopf, soprano, Nov. 29; Jose Greco and his Company, Jan. 3, 4, 5; Emil Gilels, pianist, Jan. 16; Mantovani and his New Music, Jan. 28; Andres Segovia with orchestra, Jan. 29; and Leonid Kogan, violinist, Feb. 26.

The Brooklyn Philharmonia, Siegfried Landau, conductor, listed five Saturday concerts. Soloists will be Byron Janis, pianist, Nov. 9; Davis Schuman, trombonist, Dec. 7; Lotte Landau, pianist, Jan. 11; and Mischa Elman, March 15. The orchestra will also give three youth concerts.

The Long Island Opera Company, Enrico Leide, conductor, has scheduled "Aida", Sept. 28; "La Bohème", Oct. 5; "Barber of Seville", Oct. 12; and "Madama Butterfly", Oct. 19. The Stage For Dance Series offers Les Ballets Janine Charrat de France Oct. 13; Merce Cunningham and Dance Company, Nov. 30; the Dance Drama Company, Jan. 19; the Mary Anthony Dance Theatre, Feb. 22; and Iva Kitchell, March 22.

Philadelphians Give Financial Report

Philadelphia.—The Philadelphia Orchestra, Eugene Ormandy, conductor, has issued its annual report for the 1956-57 season. The concert and other income for the season totaled \$1,020,826.19, and the expenses totaled \$1,237,750.43. The deficit for the season (\$216,924.24) added to the deficit of May 31, 1956 totals \$217,978.27.

The Endowment Fund Income was \$99,411.75, and the contribution from the Orchestra Fund \$116,694.33, leaving a deficit of \$1,872.19.



OPERA at the City Center

Macbeth

Oct. 24.—Verdi's "Macbeth", not staged in New York since the performances by the New Opera Company in 1941, had a highly respectable and enthusiastically applauded revival at the City Center on Oct. 24.

Written by any other composer of Verdi's era, "Macbeth" probably would be considered a masterpiece and, conceivably, that composer's chief claim to fame. But, since it is by the master himself, it must be content to be only an imperfect and transitional work, full of promise, to be sure, of greater things to come. A life-long admirer of Shakespeare, Verdi had an almost pugnacious affection for his operatic setting of "Macbeth", and even 18 years after its composition he was sufficiently enamored to undertake a revision for the Paris production, the version that is current today.

There are those who think he would have been well advised to have rewritten the opera completely in view of his greater maturity (he was then about to embark upon "Don Carlo"). But Verdi was satisfied simply to touch up a few things and redo the third act to include the inevitable ballet demanded by the Paris public. He could have saved himself the trouble, for the work was not well received.

Weaknesses of Score

The main weakness of the opera is that Verdi was, at that time unequal to the task of writing music of sufficient tragic-dramatic weight to balance so powerful and gloomy an epic as Shakespeare's play. Except for an episode here and there, the most notable of which is Lady Macbeth's sleep-walking scene, the music seems shallow and trivial in comparison to its subject, and much of it is in the old-fashioned barrel-organ tradition. The dramatic emphasis and continuity frequently are awry (the curtain seems hardly to have gone up before Macbeth rushes onstage, his hands dripping with Duncan's blood; and, in the banquet scene, dramatic tension is only feebly generated). There is, moreover, little attempt at character delineation through music; the *personae*, except for Macbeth, Lady Macbeth, and, to some extent, Banquo, are strictly cardboard figures. Even the witches are stock furies.

Yet—Shakespeare and Verdi being about equally indestructible—this is an interesting affair to witness, particularly if the Lady Macbeth, upon whom the opera focuses, is well done. In this instance she certainly was, and by a young singer making her City Center debut — Irene Jordan. Miss Jordan has the right voice for the part—not particularly warm, but incisive, technically expert, and big enough to have authority. That she also has creative imagination in the control and coloring of her voice was chillingly demonstrated in the sleep-walking scene.

Making his debut too, William Chapman fashioned as formidable and emotional a figure in the name part as Verdi's foreshortening allows. His finest moments were in the great duet with Lady Macbeth ("Fatal mia donna!"), in which he describes the murder of Duncan, and, of course,

the apparition scene. Norman Treigle, despite what seemed to be a slight cold, was an eloquent Banquo. Giuseppe Gismondo sang too loud and too romantically as Macduff. Among the best parts of the opera are the finales, written in the standard ensemble manner, and they came off in high style, thanks to the good teamwork of principals and chorus and the eloquent baton of Arturo Basile, the best Italian opera conductor to turn up in this vicinity in some time.

The staging was poetically and stylishly managed by the Shakespearean high priestess, Margaret Webster, aided by the functionally simple, but decorative, sets and costumes of Andreas Nomikos.

—Ronald Eyer



The sleepwalking scene in "Macbeth". Irene Jordan (foreground), as Lady Macbeth, and Helen Baisley as a Lady-in-Waiting

The Merry Widow

Oct. 27, 8 p.m.—One of the most enchanting of all operettas was given one of the most disenchanting of productions when the New York City Opera introduced Franz Lehar's "The Merry Widow" to its repertoire this season. The blame cannot be put squarely on anyone's shoulders. The singers, with a few exceptions, did not catch the spirit of the music nor act with any degree of conviction. Though Franz Allers tried manfully to bring life to the music, the orchestra sounded tired and disinterested. And the dialogue itself was labored and commonplace. Nor did Glenn Jordan's staging help matters. But in view of the many successful productions the New York City Opera has given this season, the company may be forgiven for an occasional lapse.

An impression that grew throughout the evening was that the work was being treated as vaudeville. In the conversation there were innumerable wise cracks of the college variety-show style; Robert Rounseville did a sort of dance routine when he sang about Maxim's; and there was a pantomime between a fat lady and a slender man in which the latter tries (with all the obvious tricks) to stop her from falling on the floor.

Among the cast members, Beverly Sills, as Sonia, provided the most

delectable vocalism, and "Vilia", in which she offered some beautiful soft tones, was a high point of the performance. Mr. Rounseville, as Danilo, understood the style of the music but was not too convincing in projecting its emotion. William Lewis' voice was often inaudible over the orchestra, though he looked well as Jolidon. Peggy Bonini, as Natalie, was also suffering from an off night. Completing the cast were Herbert Beattie, as Cascada; Hiram Sherman, as Baron Popoff; John Reardon, as St. Briochie; and Arthur Newman, Helen Baisley; Richard Wentworth; Lu Leonard; Coley Worth; George Del Monte, and Naomi Collier.

—F. M., Jr.

Abduction from the Seraglio

Oct. 30.—Another success of major proportions was chalked up by the New York City Opera Company with its new production of Mozart's "Abduction from the Seraglio" on Oct. 30. Not the least auspicious event of the evening was the New York and the City Opera debut of Peter Herman Adler as an opera conductor. Mr. Adler has been well-known for several years for his work with the NBC Opera Company, but this was his first in-person appearance here.

The "Abduction" can easily be mistaken by the public and prospective producers as a bit of Salzburgian fluff not to be taken too seriously as a musical exercise and offering no formidable difficulties in performance. The public may continue to think so,

must be an expert singer and a fine musician for the arias and the ensemble numbers are frightfully difficult; the conductor must be a magician who can combine the filigree of the vocal and instrumental threads with the most graceful deftness and transparency; and the stage director must know how to make his charges walk a most precarious tightrope between colorless formality and heavy-handed buffoonery if a complete fiasco is to be avoided. Marked deficiency in any of these departments spells inevitable disaster.

The City Opera quickly revealed that it was aware of, and had met, the requirements. The youthful, beautifully schooled voices of Phyllis Curtin and Virginia Haskins could not have been better suited to the roles of Constanza and Blonde, respectively. Miss Curtin's well-supported tones soared effortlessly, except for one note at the very top, in such virtuoso flights as the famous "Märtern aller Arten"; and, in her saucy soubrette measures, Miss Haskins achieved, within a rather small frame, all of the brilliance and plasticity of true lyric-coloratura singing.

Despite a voice that cannot quite encompass the almost impossibly low bourdon-like notes of Osmin, Richard Humphrey was a colorful and mirthful fellow, and he sang his music well. He might take a few lessons in the handling of a bullwhip, however. The two boys, Belmonte and Pedrillo, were personally set forth by Robert Rounseville and David Lloyd. They sang their difficult, though not par-

"The Abduction from the Seraglio" at the City Center. From the left: Richard Humphrey, Phyllis Curtin, Robert Rounseville, David Lloyd, and Virginia Haskins



but the producers soon discover, to their horror, that they have on their hands a veritable porcupine whose quills are as sharp as they are numerous.

A glorified *Singspiel*, or song-play, the "Abduction" is physically a relatively short and simple work, requiring only five singers who enact a little oriental fairytale about two lovers who try to rescue their captive girl friends from the harem of a Turkish pasha. This is gay and frothy and of not much consequence as a play.

As a musical entity, however, it is, to change the metaphor, a devil in disguise. Every one of the tiny cast

ticularly rewarding, airs acceptably and contributed staunchly to the concerted numbers. Carlton Gauld was most majestic in the nonsinging role of the Pasha.

Mr. Adler, who is no newcomer to Mozart nor to the "Abduction", has a natural, comfortable feeling for the style. He set a spritely pace; he kept the tempos steady, and he derived from the orchestra a clarity of articulation and a nice balance that, despite an occasional rough attack or release here and there, approached the clarity and luminosity of chamber music.

The functional set, borrowed

(Continued on page 33)



Mephisto's Musings

Artist vs. Critic

Since "artistic temperament" is such a common factor in the musical world, I was not surprised to receive the following communication from one of our correspondents in South Africa, Dora Sowden, music critic of the *Rand Daily Mail* and *Sunday Times* of Johannesburg. I believe that no harm will be done by airing this incident, since I expect readers of this column will view it with good-natured, amused tolerance. Herewith Mrs. Sowden's report:

Four American musicians have visited South Africa this year. Three of them made a wonderful impression as artists and as personalities. They are Luboshutz and Nemenoff (piano duo) and Vladimir Golschmann (conductor from St. Louis). The fourth, Ralph Kirkpatrick (harpischordist), created a scandal in artist-critic relationship.

The story has gone round the world and has no doubt also reached America. But as I was the critic concerned in the affair Kirkpatrick, perhaps this first-hand full account will interest MUSICAL AMERICA.

Ralph Kirkpatrick was invited to South Africa by the Students' Visiting Lecturers' Trust Fund. He came to give lectures and harpischord recitals in the universities of Cape Town and the Witwatersrand (Johannesburg). As his harpischord did not arrive with him, he first gave lectures in Johannesburg and returned later for two recitals on successive evenings. The concerts were arranged by the Musica Viva Society in association with the Trust Fund. They took place in a hall which is primarily a gymnasium. (This fact is relevant to what happened afterwards.)

On his arrival, I interviewed him. He was cheerful, friendly, making his subsequent behavior all the more mystifying. After his first recital, I wrote the following review. I give it in full because somewhere in it must lie the spur to the Kirkpatrick reaction:

"There could be no doubt last night that Ralph Kirkpatrick was a virtuoso of the harpischord. But, having one of the worst seats (center of the basketball field), in the YMCA Main Hall for the first half of his first Johannesburg recital, I could hear a baby crying, dogs fighting and cars gearing up Rissik Street with more amplification than came from the stage.

"Only when I shamelessly cupped my earlobes to create my own amplifier did I get something of the un-

adulterated harpischord timbre, the pleasure of which I afterwards shared with the first three rows and probably as many behind.

"With all Mr. Kirkpatrick's fantastic fluency in manipulating the two manuals, and his skill in changing the 'voice' of the instrument, there was more sameness about his playing than I remembered hearing from Isabelle Nef here or Wanda Landowska in New York.

"Bach, Couperin, Rameau, as well as names more rare on local programs — Pachelbel, Froberger, Cabezón—were all brilliantly fingered. But 'The Carman's Whistle' (Byrd) seemed as solemn as 'My Young Life At An End' (Sweetinck).

"Through all the digital dexterity, Mr. Kirkpatrick sat with uncanny stillness. Only at the concluding cadences did he allow himself violent movement which shook his head and let his hair fly. Was it foreknowledge of his expertism in Domenico Scarlatti that made one sensitive to an added warmth in the six sonatas?"

—D.L.S."

One of Best Performances

On the following night, I was accompanied by Lewis Sowden (assistant editor and dramatic critic of the *Rand Daily Mail*; also, my husband). Mr. Kirkpatrick appeared on the stage and called out: "Is Mrs. Dora Sowden in the hall?" When I answered, he said: "I know you have a deadline to meet but would you come up to the platform and explain the difference between Bach and Scarlatti?" I replied: "I don't talk. I write." His retort was: "I can't have hostility. The usher will be glad to show you out."

He beckoned to an usher (a woman) who came up and said, "Come on, Mrs. Sowden." I told her quietly, "Mr. Kirkpatrick did not invite me and he cannot send me away." She walked off. And the harpischordist, after a moment, went to the instrument and gave what may well have been one of his best performances. He played Bach.

I must explain here that the listening conditions were also much improved that night. Whether because of my review or not, barri-

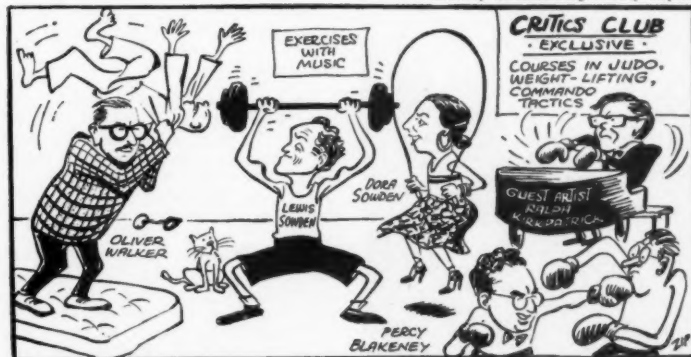
acades had been placed in the roadway outside and traffic noises much reduced.

At the interval, Lewis Sowden went to the artists' room to ask for an explanation, both as a journalist and as my escort. Not only did Kirkpatrick offer no reply but he tried to push him out. The only exit was on to the stage. Suddenly, there they were in full view of the audience. Ushers (two males this time) rushed up and seized Lewis Sowden and began to lead him out of the hall. People shouted "Leave him alone. He is in the right." They let him go. Many then left the hall — "as a protest," I was told. The rest stayed quietly, including ourselves. The harpischordist played Scarlatti quite superbly. When, at the end, we went out, we were met by reporters. The news had already spread. I said: "Apparently anger is good for Mr. Kirkpatrick. He gave an excellent performance." The next day, Mr. Kirkpatrick again refused to give any explanation of his behavior. He left the country the day after.

Can anyone explain this offence against all custom and courtesy? Artists have been known to get incensed, but have they ever before tried to show a critic the door? Perhaps those who know Ralph Kirkpatrick better can understand this astonishing way of showing "hostility."

If there is space left, I should like to say that the Luboshutz-Nemenoff concerts remain in the memory here for musicianship as well as teamwork. As for Vladimir Golschmann, he is one of the best conductors we have had here—and they include Sir Thomas Beecham and Sir Malcolm Sargent as well as prominent Continentals. His handling of the South African Broadcasting Corporation Symphony was a stimulating experience for the musicians as well as for the listeners. And as a person, he impressed everyone—including journalists—with his charm of manner and man-of-the-world tact.

Courtesy Johannesburg Sunday Express



A Net for Butterfly

The NBC Opera Company is going to test, at the University of Massachusetts, "whether or not a basketball net can catch a 'Butterfly'", according to a whimsically written communique from the university's Concert Association. Translated, this means that the NBC troupe is going to try the experiment of producing its "Madame Butterfly" on the basketball court of the university's gymnasium in December. If successful, the company contemplates other gymnasium performances.

This being the age of experiment, "Butterfly" may not be amiss on basketball courts. But jazz in church, an even more horrendous thought, may still have some way to go before acceptance. The latest attempt along this line occurred at the Church of Our Lady of Mercy and St. Thomas of Canterbury in Manchester, England.

With the announcement from the pulpit that "the music tonight is a little unusual", a drummer, two guitarists, a hot fiddle player and the organist swung into a hymn setting of Psalm 150 in fox-trot rhythm. Parts of the Gloria and Creed were delivered with a boogie-woogie beat.

"It is difficult to change the music in church," said the pastor. "But if the church is to be alive then changes must be made."

Amen. But this is not the first time jazz has been brought into the church through the front door. There is a "Jazz Mass" extant and there have been other sporadic attempts to inject the beat into musical liturgy. Somehow it hasn't caught on. Probably the wrong setting. Transfer the whole thing to a basketball court and then see what happens.

Stranded

Water nearly put out the fires of my namesake at the Metropolitan the other night, and I still burble when I think what a horrible fate he missed by little more than a soupçon. A large water main burst in the vicinity of the opera house just as the curtain was coming down on a performance of "Faust", and the emerging audience, as well as the cast and other members of the theatre staff, found themselves stranded on an island with muddy water rushing curb-deep all around them.

Ever resourceful, the management pressed scenery trucks into service and transported many of the stranded to higher ground.

We Mephistos know how to spring leaks of wine. But water—ugh!

Personalities

Rudolf Firkusny filled engagements last summer at the Salzburg Festival (with Berlin Philharmonic and in recital), Scheveningen (with Concertgebouw Orchestra), and the Edinburgh Festival (with Scottish Orchestra, Philharmonia, and Concertgebouw Orchestra); and made a tour of Germany (with orchestra and in recital).

Dimitri Mitropoulos has been chosen by the National Music Council



© Hannes Kilian

Backstage at the Stuttgart Opera, following her recent guest appearance as Octavian, Mildred Miller (right) is congratulated by Grace Hoffman (left), a leading contralto of the company, and Paula Lenchner, a leading soprano with the Stuttgart Opera

to receive the council's annual conductor citation, for the season of 1956-57. This citation is given each year to the conductor of one of the major orchestras for outstanding services to American music.

Frederick C. Schang, Jr., president of Columbia Artists Management, was awarded the Cross of the Knight of Dannebrog, First Class, by King Frederik IX of Denmark. Presentation of the honor was made by the Danish ambassador to the United States, who said that this order was bestowed upon Mr. Schang "as an appreciation" of his "valuable work in connection with the visit of the

The Barylli Quartet was honored on the occasion of its first New York appearance, on Oct. 27, by the presence of two famous conductors at its concert. At the home of Mr. and Mrs. Henry Colbert after the concert are (from the left) Karl Boehm; Emanuel Brabec, cellist of the quartet; Walter Barylli, violinist; Otto Strasser, violinist; Rudolf Streng, violist; and Dimitri Mitropoulos



Royal Danish Ballet to the United States." The Knight's Cross was also conferred upon **Leverett Wright**, vice-president of Columbia Artists, during the same ceremony.

William Putsch, who is affiliated with the Broadway Theatre Alliance division of Columbia Artists, and Jean Stapleton, a member of the cast of the Broadway musical "Bells are Ringing", were married in New York City on Oct. 26.

The Pamplona Choir from Spain will make its New York debut on Dec. 8 in an hour-long program at the Metropolitan Museum of Art. They will sing at the opening of a new exhibition hall, which will house part of the Hearst collection, including a 14-century screen from Valladolid, Spain. In the evening the choir will appear in a regular concert in Town Hall.

Heidi Krall, after singing Sieglinde in Red Rocks, Colo., flew to Germany to sing Elisabeth in "Tannhäuser" and Desdemona in "Otello" with the West Berlin Opera House. She was scheduled to make her debut with the Frankfurt Opera, also singing Elisabeth, on Oct. 10, with Georg Solti conducting. After singing again in Berlin, she returns to the Metropolitan Opera.

Guy and Monique Fallot, who have just toured the Far East, will soon complete their world tour. The pianist and cellist will give 20 concerts in the United States from Nov. 8 to Dec. 15. Then the brother and sister will tour Canada for one month before flying to Europe for more concerts.

Lawrence Davidson will be the host on a new television show, "Man About Music", a half-hour program that will be devoted to popular as well as operatic music. The series of telecasts will begin on Nov. 11 over WATV, of Newark, N. J.

Moura Lympny, played Beethoven's "Emperor" Concerto on Oct. 6 with the London Philharmonic on the occasion of the orchestra's 25th an-

niversary program, at Royal Festival Hall, London. Prior to this engagement the pianist was the soloist in the opening concerts of the Edinburgh and Glasgow seasons, performing ten times with the Scottish National Orchestra. Following appearances in Prague and Carlsbad, Miss Lympny returned to the United States and will appear in Carnegie Hall on Nov. 20.

Paul Badura-Skoda returns to the United States in January for his sixth tour of this country since 1952. The pianist will also tour extensively in Europe. On Oct. 28 in Vienna he appeared in a concert, in which he was both soloist and conductor. **Joerg Demus** was also a soloist in this concert.

Mattiwilda Dobbs arrived in the United States recently for her annual concert tour and also for her appearances with the Metropolitan Opera.

Robert McFerrin, who will celebrate his third season with the Metropolitan Opera this year, will make numerous appearances in the United



A trio of musicians compare notes at the close of the fifth annual liturgical workshop held at Boys Town. From the left: Roger Wagner, director of the Roger Wagner Chorale; Flor Peeters, organist, and director of the Royal Flemish Conservatory at Antwerp; and Dom Ermin Vitry, O. S. B., O'Fallon, Mo., former editor of *Caecilia* and associate editor of *Workshop*

States. In March he will sing with the Finnish Opera in Helsinki in the title role of "Rigoletto" as well as give orchestral and recital appearances in Scandinavia. In April and May he will tour the Western United States and Canada, and later he returns to Europe for more engagements.

Max Lorenz has been awarded the Cross for Distinguished Services of the German Federal Republic's Order of Merit.

Evelyn Beal will be the soloist with the Muncie (Ind.) Symphony, under Robert Hargreaves, on Feb. 4 in a performance of Brahms's "Alto Rhapsody". Miss Beal will also appear in Tennessee, Kentucky, Iowa, Ohio, Michigan, and Nebraska.

Julian Olevsky, en route to Germany on a non-stop flight for his sixth European and first African concert tour, was suddenly stricken with a severe kidney attack. As there was no doctor aboard the plane the pilot

obtained instructions for medical care over the radio. Plane personnel carried out the instructions so well that on arrival in Germany the attack had



Virginia MacWatters (left), who has added teaching to her opera and recital schedule, conducts her first voice lesson at Indiana University at 7:30 a.m. The student is Lea Pryer

subsided and after local medical treatment he was able to appear in his first scheduled concert, in Frankfurt on Oct. 23.

Gregor Piatigorsky and **Franz Waxman** were presented recently with honorary degrees of Doctor of Letters and Humanities by the Los Angeles Division of Columbia College.

Benno and Sylvia Rabinof will begin a five-week concert tour of the United States on Nov. 5. During the tour they will play the Martinu Double Concerto in Santa Fe and Albuquerque.

Cilli Wang, who recently made her debut in New York City, will be seen on television twice during December. On Dec. 3 she will be a guest on the George Gobel program; on Dec. 8, on the Ed Sullivan Show.

Joseph Battista, when checking over his current tour schedule, found that he will play in Danville, Ind., on Nov. 19; Danville, Ky., on Jan. 13; and Danville, Va., on Feb. 13.

Igor Markevitch has been appointed Knight of the Legion of Honor. The French award was given the conductor during the first concert this season by the Lamoureux Orchestra, of which Mr. Markevitch is the permanent conductor.

Dame Ninette de Valois, director of the Royal Ballet, was scheduled to give the Helen Kenyon lecture at Vassar College on Oct. 14. The college does not give honorary degrees, and the lectureship was created to permit Vassar to recognize outstanding accomplishment by women.

Arthur Ferrante and **Louis Teicher** will make their first English television appearances on Dec. 17 and 24. Both engagements are for the program "Chelsea at Nine", a 90-minute variety show. The duo-pianists have appeared on all major television networks in the United States and Canada.

Lucine Amara has been honored by the formation of a music club—the Lucine Amara Music Club.

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Artists and Management

Luboshutz and Nemenoff, Milstein Join Hurok

Nathan Milstein, violinist, and Pierre Luboshutz and Genia Nemenoff, duo-pianists, have joined the list of artists under the management of S. Hurok. All three noted artists were previously managed by National Artists Corporation, Mr. Milstein since 1937, Luboshutz and Nemenoff since 1935.



Nathan Milstein

Bechert

Mr. Hurok has also announced that Aaron Richmond, Boston concert manager, will act as his New England representative.

Two additions to the Hurok booking staff are Larry Fitzgerald, sales manager, and Sheldon Gold, booking representative. Both previously have been associated with National Artists.



Yvonne Le Bouc

Luboshutz and Nemenoff

Fiedler To Conduct Milwaukee Pops Series

Milwaukee.—Arthur Fiedler has been engaged to conduct the first eight of the Milwaukee Pops Orchestra's 17 concerts listed for the 1957-58 season. Mr. Fiedler will give the Milwaukee orchestra a solid Pops flavor since he will conduct all the pre-season rehearsals in addition to the first eight concerts. He also plans to use, for the most part, the Boston Pops arrangements for the programs.

Soloists to appear with the orchestra include Jesus Maria Sanroma, pianist, Nov. 14; David Montagu, violinist, Nov. 20; Christina Cardillo, soprano, Nov. 27; Ralph Votapek, pianist, Dec. 5; Robert Merrill, baritone, Dec. 19; Josef Traxel, German tenor, Jan. 9; and Elaine Malbin, soprano, Jan. 30. The first four in this series of adult concerts will be conducted by Mr. Fiedler. The following three will be conducted by Ralph Hermann, Alfredo Antonini, and Alexander Smallens, respectively.

—Frank H. Nelson

Ojai Festival Scheduled for May

Ojai, Calif.—The Ojai Festival will be presented on May 23, 24, and 25, 1958, as in recent years. Last spring, the directors of the festival had agreed tentatively to move the dates to late June for reasons of weather. However, public opinion as expressed at the performances of last May showed a marked preference for late May performances.

Festival Association Lists Dates of Events

Geneva, Switzerland.—The European Association of Music Festivals has announced the dates of the festivals scheduled for the 1958 season. These include Wiesbaden, May 8-

June 1; Florence, May 8-June 30; Bordeaux, May 10-25; Vienna, May 31-June 22; Zurich, June; Stockholm, June 1-14; Helsinki, June 7-17; Strasbourg, June 10-24; Holland, June 15-July 15; Granada, June 20-July 4; Dubrovnik, July 1-Aug. 31; Aix-en-Provence, July 10-31; Bayreuth, July 23-Aug. 25; Santander, July 25-Aug. 31; Athens, Aug. 1-Sept. 15; Munich, Aug. 10-Sept. 9; Lucerne, Aug. 13-Sept. 6; Besancon, Sept. 4-14; Venice, Sept. 11-28; Perugia, Sept. 20-Oct. 5; Berlin, Sept. 21-Oct. 7.

Thebom Soviet Tour To Begin in December

Blanche Thebom will begin her three-week tour of Russia with a concert in the hall of the Moscow Conservatory on Dec. 2. She will also sing the title role in "Carmen", both with the Bolshoi Opera in Moscow and the Kirov Theatre in Leningrad, and will appear as Amneris in "Aida" at the Shevchenko Theatre in Kiev.

S. Hurok arranged Miss Thebom's tour with the Soviet Ministry of Culture as part of a cultural exchange which will include the forthcoming American appearances of Emil Gilels and Leonid Kogan.

Two Pianists Added By Philharmonic

Two pianists, in previously unscheduled appearances, have been added to the New York Philharmonic concerts under the direction of Andre Cluytens. Aldo Ciccolini, Italian-born pianist, who appeared with the Philharmonic in 1950 and 1951, was announced for Nov. 14, 15, and 17. He is replacing Gyorgy Cziffra, who was forced to cancel his United States tour because of illness. On Nov. 21 and 22, Andre Tchaikowsky, will play Chopin's Piano Concerto No. 2. Mr. Tchaikowsky made his debut with the Philharmonic at the orchestra's second concert on Oct. 13. The new schedule will enable subscribers, who

missed Mr. Tchaikowsky because of cancellation of the opening concerts on Oct. 10 and 11, to hear the Polish pianist.

Vienna Philharmonic Signed by Vichey

Luben Vichey has signed the Vienna Philharmonic for a return visit to the United States for 1959. The orchestra, which is undertaking a world-tour that year, will be under the direction of Herbert von Karajan and will include performances on the West Coast.

Mr. Vichey has also announced the addition of two young American singers, McHenry Boatwright, bass, and Robert Moulson, tenor, to the artists roster of National Artists Corporation. Both singers have signed three-year contracts beginning with the current season.

Mr. Boatwright is a graduate of the New England Conservatory of Music where he studied with the former Metropolitan Opera tenor, Frederick Jagel. He won the National Federation of Music Clubs Young Artists Award this year, and will be presented in a Town Hall debut under their auspices. He is also twice winner of the Marian Anderson Award. He has made solo appearances with the Boston Pops Orchestra, the Boston Symphony, the Chicago Symphony, and the New York Philharmonic, and has been engaged for four appearances with the Philadelphia Orchestra this season. He made his operatic debut as Arkel in the New England Opera Theatre's production of "Pelleas and Melisande", and has appeared on the Chicago Theatre of the Air and Ed Sullivan's "Toast of the Town" TV show.

Mr. Moulson had been heard almost entirely in local performances in and around Atlanta, Ga., his home town, until last year when he won a national singing contest in Washington, D. C. He auditioned for "New Faces", National Artists' showcase for young talent, and the management immediately signed him for the regular artists roster.

Mary Davenport Signs With Cherkassky

Genia Cherkassky has announced that Mary Davenport, internationally known contralto, is now under her exclusive representation. Miss Davenport is at present leading contralto

Mary Davenport

Bender



of the Zurich Opera, where she has just signed a two-year contract following two years of previous appearances. She will visit the United States during February to fulfill several engagements.



Robert Shaw

Shaw Chorale To Tour Again Next Season

The Robert Shaw Chorale, one of America's most beloved concert attractions, will return to the field in January, 1959, for a tour of 11 weeks under the direction of Columbia Artists Management, Inc., Coppicus and Schang division.

Mr. Shaw, at present associate conductor of the Cleveland Orchestra, has secured a leave of absence from his orchestral duties in that city to direct the tour, which will be confined to the East and Central West.

Symphonic Chorus Acquires New Name

The new symphonic chorus formed by the National Institute for Music, Inc., will be called the National Chorus of America. The chorus started rehearsal this week after more than 300 singers were auditioned to secure the 54 who were finally chosen.

All had professional experience in the field, and the singers who were chosen come from 16 different states and Hawaii.

De Sabata To Direct La Scala Activities

Milan.—La Scala has announced that Victor de Sabata, noted Italian conductor, will return to the company as Supreme Artistic Consultant. All final decisions regarding the artistic activities of La Scala will be made by Mr. De Sabata, who has invited Francesco Siciliani, of the Florence Maggio Musicale, to work with him as Artistic Director.

Mr. De Sabata has been staying in Santa Margherita for some time, where he has been composing and preparing several works on commission by the Ricordi publishing house.

Dancers of Bali Extend Engagement

The Dancers of Bali, who opened at the ANTA Theatre, moved to the Cort Theatre on Nov. 4 for an additional week in New York. They also added a Wednesday matinee to the customary one on Saturday.

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ORCHESTRAS in New York

Vronsky and Babin With Little Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Vronsky and Babin, duo-pianists. Town Hall, Oct. 21:

Symphony in D major... Clementi
Concerto No. 2 for Two Pianos
and Orchestra... Babin
(First New York Performance)
Serenade in D minor,
Op. 44... Dvorak
Concerto in C major for
Three Pianos... J. S. Bach

Thomas Scherman has deservedly been praised for building unique programs of neglected and rarely performed music. He also deserves praise for offering such excellent performances of these works. This writer is indeed grateful for the opportunity to have heard for the first time two charming and delightful works (which certainly do not deserve the obscurity into which they have fallen)—the Clementi Symphony and the Dvorak Serenade—and also grateful to have heard them performed with such articulation and musicality.

The special work of the evening, however, was the first New York performance of Victor Babin's Concerto No. 2 for Two Pianos and Orchestra. Written in four movements, (Moderato, Molto vivo e ben ritmico, Molto sostenuto, intimo e calmo, Finale alla fuga; allegro con spirito), the work serves as an admirable vehicle for the duo-pianists. It affords them numerous opportunities for a display of virtuosity, without, however, being simply a show piece. As might well be expected, it is written with an understanding of the combination, and, as also was to be expected, was executed with precision and musicality.

In spite of its craftsmanship and musicality, however, it does not possess much individuality. While Mr. Babin is a composer of sensitivity and imagination, he does not have a distinct voice of his own in this work.

For the performance of the Bach Three Piano Concerto, Mr. Scherman joined the duo-pianists. —P. C. I.

Schippers Leads Prokofiev's Fifth

New York Philharmonic, Thomas Schippers conducting. Carnegie Hall, Oct. 24:

Symphony in D major... Cherubini
"Bacchus et Ariane",
Suite No. 2... Roussel
Symphony No. 5... Prokofiev

At this concert, Thomas Schippers showed himself to be both a conductor highly skilled in his craft and a musician with imagination and scope. The three works were performed with precision and interpreted with stylistic understanding. The Cherubini Symphony was well proportioned, never pushed beyond its boundaries, and yet played with the drive inherent in the work. Its dramatic aspects were presented with an impressive strength and the lyrical sections were delicately phrased and well shaped.

In the "Bacchus et Ariane" Suite Mr. Schippers again revealed control and imagination. Its tonal nuances were well shaded, and its violent climaxes were brought to an intense

peak. Though never losing his hold over the orchestra for a moment, he managed to bring to the Bacchanale an abandoned hysteria.

His conducting virtues of the evening culminated in the performance of the Prokofiev Fifth Symphony. Clearly defining the over-all structure without sacrificing the details, this interpretation was an impressive close to an evening of fine music-making. —P. C. I.

Leventritt Winner In Philharmonic Debut

New York Philharmonic-Symphony, Thomas Schippers conducting. Anton Kuerti, pianist. Carnegie Hall, Oct. 27:

Overture to "The Abduction
from the Seraglio"... Mozart
Piano Concerto in
G minor... Mendelssohn
Symphony No. 5... Prokofiev

The Leventritt judges have reason to be proud of their 1957 choice. Anton Kuerti, 22, slight of build, scholarly, looked like a quiet student. But once seated at the Steinway he became a live wire of dynamic momentum, with fingers of amazing dexterity. The Mendelssohn concerto, a safe vehicle for a debut, seldom enjoys such a performance. Taken at breakneck speed, it never had a fuzzy moment. Beautifully scaled, the concerto in Mr. Kuerti's hands was a joy of accurate pyrotechnics. The middle movement had lilting purity of sound, relaxed, graceful phrasing, subtle, many-shaded areas of pianissimo, with a legato that one finds all too rarely among today's pianists.

Mr. Schippers had little trouble with the orchestral accompaniment. One detected a slight hesitancy on his part to plunge with the same playful fire. The audience loved the performance as a whole, and cheered.—E. L.

Thomson Transcriptions Played by Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conductor; Eugene Istomin, pianist. Carnegie Hall, Oct. 29:

Six Chorale Preludes,
Op. 122... Brahms-Thomson
(First New York performance)
Variations on an Original Theme
("Enigma")... Elgar
Piano Concerto No. 2... Brahms

The first New York performance of Virgil Thomson's transcription of six chorale preludes by Johannes

Vronsky and Babin



Brahms opened the season's second concert by the Philadelphia Orchestra in Carnegie Hall.

About the preludes Mr. Thomson says: "My purpose in transcribing these for the orchestra was to rescue them from the neglect that has been their lot as organ works... and to render them available for wider ap-



Anton Kuerti

preciation." Mr. Thomson has transcribed all eleven; the first nine were played last March by the New Orleans Symphony. Two have been added recently.

This meditative music is the last Brahms composed. The melodies are rich and somber, and Mr. Thomson has altered very little the organ-like quality of these Lutheran hymn tunes. In fact, in No. 11, "O World, I Now Must Leave Thee", a multiple division of strings—to suggest the original organ registration—is brilliantly realized.

The remainder of Eugene Ormandy's program was familiar. He led a luminous performance of the Elgar "Enigma" Variations, to commemorate the 100th anniversary of the composer's birth.

After intermission, Eugene Istomin joined the orchestra for a full-bodied reading of the Brahms Piano Concerto No. 2. Although only 31 years old, Mr. Istomin continues to reveal himself as an artist of genuine maturity. The prodigious piano part in the Brahms concerto is in execution alone a formidable assignment. Mr. Istomin not only has the technique to bring it off, but he also understands the lyric quality of this work, thereby giving it a spaciousness and freedom that make for a first-rate interpretation. —W. L.

Kabalevsky's Fourth Played by Philharmonic

New York Philharmonic, Dimitri Mitropoulos, conductor. Carnegie Hall, Oct. 31:

Excerpts from "Romeo and
Juliet"... Prokofiev
Symphony No. 4... Kabalevsky
(First New York performance)

If the term virtuoso can be said to apply to orchestral performance, this concert of contemporary Russian music by the New York Philharmonic would qualify for this praise. All of the finesse, polish, excesses, and artistry of virtuosity were there.

Both works are poignant. In selecting excerpts from "Romeo and Juliet", Mr. Mitropoulos had his eye on pre-

senting the dramatic situation, both in story and sound. With a want to intensify the sound, even in what are quiet, lyric sections, he insisted on predicting the overwhelming final pathos from the beginning.

This sagacious tendency to dwell on the dramatic likewise carried over to the Symphony No. 4. The work itself is intense and bombastic. Unlike many contemporaries, Kabalevsky keeps long, distinct thematic ideas flowing throughout the four movements. The movements, marked Lento: allegro molto e con fuoco, Largo, Scherzo, and Lento: allegro, are tied by emotional allusion and thematic reappearance. The ideas stated in one movement reappear or serve as a basis for the thought in the next. Schematically and analytically, all of the ideas projected come together in the final Allegro, making it the culmination of all that has come before. —C.C.

Kostelanetz Introduces Villa-Lobos and Arlen Works

New York Philharmonic, Andre Kostelanetz conducting; Barbara Woods, narrator. Carnegie Hall, Nov. 2:

"Roman Carnival" Overture... Berlioz
"Classical" Symphony... Prokofiev
"Memories of Youth"... Villa-Lobos
(First New York performance)
Vocalise... Rachmaninoff
"Blues Opera" Suite... Arlen
(First New York performance)

Two New York premieres were on the program that began the fifth season of special Saturday night Philharmonic concerts under the direction of Andre Kostelanetz in Carnegie Hall.

The first local performance of Heitor Villa-Lobos' "Memories of Youth" was heard. It is a charming work, light-hearted and full of melody. Originally, the composer set down a series of folk songs, with piano accompaniment. In the present version, the full orchestra is employed, with the addition of some unusual percussion instruments. Some of the section-titles are "From Flower to Flower", "On the Strings of the Guitar", "My Bird", and "Beautiful Life". Reading the verses was an attractive little girl named Barbara Woods.

Harold Arlen's "Blues Opera" is going to be given next spring at the Brussels World's Fair. The story and music are taken from a previous Arlen work, "St. Louis Woman", which had a Broadway production in 1946. There are 17 numbers in the suite, skillfully orchestrated by Samuel Matlowksy. The suite seemed a bit long and it was not possible to follow a story line, even from the program notes. But some of Mr. Arlen's best tunes are in the score—"It's a Woman's Prerogative", "One for my Baby" and "Come Rain or Come Shine". The composer and arranger were present, and they were asked to rise again and again to acknowledge the enthusiastic applause.

The Philharmonic played the Berlioz and Prokofiev pieces with verve and, as usual, Mr. Kostelanetz was generous with encores—"The Girl with the Flaxen Hair", Bizet's "Farandole", and short Delibes and Rachmaninoff pieces. —W.L.

RECITALS in New York

Robert Howat Pianist

Town Hall, Oct. 22 (Debut).—Robert Howat's debut brought to New York another talented, well-equipped pianist. He chose a program of works that showed off, for the most part, his salient features. Included were the Sonata, Op. 143, by Schubert; Suite, Op. 14, by Bartok; Sonata, Op. 35, by Chopin; "Valse Nobles et Sentimentales" by Ravel; "L'Isle Joyeuse" by Debussy; and the first New York performance of the Preludes for Piano, Op. 83, by Alexander Tcherepnin.

Opening with the Schubert was a mistake; but in the Bartok Mr. Howat revealed true inspiration. The Chopin was a mixed blessing. The impressionists were given a strait-laced interpretation. Tcherepnin is about the most professional eclectic about. Musicologists of the future may find in his style a synthesis of Romanticism, but for the present it comes off as a conglomeration of turn-of-the-century style.

Mr. Howat was most successful in two contrasting works: the Bartok Suite, which had drive, coherence and excitement elsewhere lacking, and in the "Marche funebre" of the Chopin sonata, which in its lengthy unfoldment never slackened from an acute concentration that kept the long line in constant tension. —E. L.

Katherine Williams . Soprano

Carnegie Recital Hall, Oct. 21 (Debut).—Katherine Williams, who made her New York recital debut on this occasion, is an attractive and versatile young singer who has worked very hard. This latter fact was attested by the formidably difficult program which she had chosen and by the resourcefulness with which she sang it.

Born in California, she studied there and sang with the Stanford University Opera Workshop, the San Francisco Opera, and the Pacific Opera Company before coming East. Since then she has appeared with the Pittsburgh Opera, and in New York on radio and television. She is currently singing in a Broadway musical comedy here.

She began the concert with Mozart's "Mia speranza" and turned next to three songs by Pizzetti. A group of Fauré songs and "Depuis le jour" from Charpentier's "Louise" were again in contrast, as was a group of Kilpinen songs. The American segment of the program was made up of two songs each by Celius Dougherty and John Duke and "To this we've come" from Gian-Carlo Menotti's "The Consul".

Excellent and perceptive as many of her song interpretations were, it was in the theatre music that Miss Williams made her deepest impression, which is natural. Her expert accompanist was Kurt Adler, with whom she is now studying. —A. R.

Margaret Warth . . . Soprano

Carnegie Recital Hall, Oct. 22.—Margaret Warth, soprano, selected an interesting program in which she displayed a voice of attractive natural quality. Four 17th-century Henry Laws songs were sung with sensitivity and accuracy, but her tone was thin, and her voice tended to tighten and

become strident at a greater volume than mezzo-forte. The general tentativeness of her interpretations somewhat negated the technical facility and apt phrasing that marked her performances of Bach and Buxtehude arias. In four Fauré songs wan vocal color handicapped her interpretations. Songs by Cimara, Malipiero, Respighi, Duke, Myers, Niles and Rorem concluded the recital. Alice Wightman accompanied. —D. B.

Richard Tucker Tenor

Brooklyn Academy of Music, Oct. 22.—Richard Tucker's only New York recital this season was the opening event of the Major Music Series in the Brooklyn Academy of Music. A native of Brooklyn, he was greeted by a large and enthusiastic audience.

Apart from two appealing Japanese songs, which were sung by Mr. Tucker during his recent tour of the Far East, there were no surprises on the program. The Metropolitan tenor was in excellent voice, and excerpts from "Carmen", "Tosca", "Andrea Chenier" and "Cosi fan tutte" were masterfully sung. Not quite so satisfying was the tenor's performance of Duparc's "Le Manoir de Rosamonde" and several songs by Durante and Sarti.

The recital began with two arias from Handel's "Atalanta" and closed with an English group by John Alden Carpenter, Powell Weaver and Amy Worth. The accompanist was Alexander Alexay. —W.L.

Robert Mueller Pianist

Carnegie Hall, Oct. 23.—Though Robert Mueller had performed in New York City previously, this recital was the first he had given in



Robert Mueller

Carnegie Hall. Again he proved to be a gifted young man, who approached music intelligently and tastefully, eschewing cheap effects for applause from the gallery. His program was interestingly chosen and included Bach's Sarabande and 15 Variations; Schumann's Sonata in G minor; Chopin's Nocturne, Op. 48, No. 2, and Scherzo in B minor; Dello Joio's Sonata No. 3; and works by Debussy and Ravel.

The Bach was given a thoughtful interpretation. The dynamic scale was well planned and suited to the work. There was careful regard for details and for maintaining clarity of the contrapuntal lines. Technically, the work lay well in his fingers. The Schumann was not as successful, mainly because the emotional content of the first movement and the scherzo

was too subdued. The second movement, however, must be close to the pianist's heart—it sang tenderly and intimately.

The Dello Joio sonata proved a fine work to display the pianist's talents. Interpretatively, he was at home, and his playing was infused with color, dash, and vitality—qualities that had only been heard in flashes during the Chopin. Debussy's "Soirée dans Granade" and "Poissons d'or" (not composed by Ravel as the program indicated) and Ravel's Toccata from "Le Tombeau de Couperin", which brought the program to a close, were warmly applauded by the audience. One word of advice to Mr. Mueller—he should wait longer between individual works. For example, in the Debussy and Ravel group he began each piece before the listeners had caught their breath after the preceding one. —F. M., Jr.

Elaine Skorodin . . . Violinist

Town Hall, Oct. 23 (Debut).—Elaine Skorodin, who made her first important appearance as soloist at the age of ten, made her Town Hall debut on Oct. 23, the recital being the result of her winning the \$1,000 first prize in national auditions held in 1955 by the Friday Morning Music Club of Washington, D. C.

Recipient of a number of other prizes as well as having performed with numerous orchestras, Miss Skorodin, despite her still tender age, showed herself to be a seasoned performer and very talented young violinist. She met, with no apparent difficulty or strain, the technical challenges presented by her program, which included the Leclair Sonata in C minor, Walter Piston's Sonata for Violin and Piano, the Chausson Poème and Glazounoff Violin Concerto, "La Fontaine D'Arethuse" by Szymanowski, and "La Campanella" by Paganini-Kochanski.

An intelligent and sensitive musician as well, Miss Skorodin brought poetry to her playing, but her tender age became apparent in her failure to project an over-all conception of the pieces and to define and sculpture their formal aspects. Her accompanist, Eloise Niwa, was of little aid in this respect. Though a fine pianist and an accurate and sympathetic accompanist, Miss Niwa displayed a limited range of pianistic dynamics and musical imagination. Her touch lent itself best to the impressionistic qualities of the Szymanowski work, which proved, ensemble-wise, the most rewarding. —P. C. I.

Amparo Iturbi Pianist

Town Hall, Oct. 24.—In her first New York solo recital in 15 years, Amparo Iturbi, sister of Jose Iturbi and a fine pianist in her own right, was heard in an unusually interesting program of music from her native Spain. If in the past Miss Iturbi's playing was sometimes too heavy handed, it was not so on this occasion.

Except for a flourish now and then at the end of a composition, the pianist's demeanor at the keyboard was as self-effacing as her playing was introspective, which was all to the good, since what she elected to play was nothing more or less than the most elusive, evocative, unpianistic yet expressive, and representative

of all Spanish piano music—Granados' "Goyescas" in its entirety.

As warmer-uppers for this task, Miss Iturbi rattled through two Sonatas by Mateo Albeniz and Padre Soler, respectively. Getting into stride with the most ungrateful (for the pianist) section of the "Goyescas", the opening "El Pelele", Miss Iturbi handled its difficulties with ease. There was a rare personal identification with the idiom; her tone was lustrous where necessary, and each aural impression was communicated, although not always, perhaps, in as fully impassioned a manner as it might have been.

Two were particularly memorable—"Los Requeiebros" ("Flattery"), where the melody in the middle register was deftly coaxed out of the piano against the delicately articulated arabesques in the treble, and "El Fandango de Candil", where her free yet inexorable rhythm created its own irresistible spell. As a rhythm of the spirit rather than of the feet, this was no mean achievement. —R. K.

Earl Wild Pianist

Town Hall, Oct. 25.—Earl Wild played a program devoted chiefly to seven of the 12 Liszt "Etudes d'Exécution Transcendante", and vividly communicated the excitement of these fabulously difficult works. Mr. Wild's tone was always pleasing and his execution highly polished. It was a "big" technique, equal to the task at hand in sheer speed and accuracy.

Mr. Wild's grasp of the salient qualities of Liszt's music—its grandeur, sentiment, direct lyric appeal (underlined by a characteristic harmonic flavor), its extravagant and sometimes impulsive thunder and dash, and, not least, its structural logic—was impressive. The gentler, quieter pieces were also well performed. "Paysage" had a calm, luminous lyricism and passionate moments as well.

For Mozart's Variations on Gluck's "Unser dummer Pöbel meint" (K. 455) Mr. Wild's approach was primarily intellectual, concerned with clarity of line. He could have made the work more brilliant. Stravinsky's Sonata, written in 1924, was played in honor of that composer's 75th birthday. Here Mr. Wild's playing was richly melodic and brought out the work's romantic inclinations to an unusual degree. This was more valid artistically than a dry, percussive approach would have been. In Ravel's "Gaspard de la Nuit", "Ondine" had

Earl Wild



RECITALS in New York

delicacy and spontaneity; "Le Gibet" was enchantingly velvety and mysterious; and "Scarbo" had rich colors and contrasts, and some of the Liszt tempestuousness. —D. B.

Levin and McGraw . . .

. . . Piano Duettists

Carnegie Recital Hall, Oct. 25. (Debut).—The first New York recital of the piano duettists Monroe Levin and Cameron McGraw was both pleasant and enlightening. Anyone present who may have had a sneaking suspicion that duets should be confined to the home was in for a rude, though delightful, awakening.

The Levin-McGraw approach is strictly modern. The mechanics of their art are tooled to a fine precision and balance of parts. Nothing was left to chance. Nuances were calculated to the minutest fraction of a pianissimo and all rough edges sandpapered down to a satin finish. The nearest thing to a "chestnut" in their program of works original to the genre was Mozart's incomparable Variations in G (K.501), the one work that failed to respond to the Levin and McGraw treatment.

The two Elizabethan pieces—Nicholas Carleton's "A Verse for Two to Play" and Thomas Tompkins' "A Fancy for Two to Play"—and the early Fantasy in D minor by Mendelssohn (an American premiere), stood up very well. The latter, patterned on the bravura styles of Weber and Hummel, received a scintillating performance. Brahms' Variations on a theme by Schumann, Op. 23, was played in a style that was a little too cool to be effective. The pianists were at home and thoroughly in the vein with the opening and closing items in the program—Poulenc's tongue-in-cheek Sonata (1919), and Robert Palmer's 1957 version of his 1952 Sonata. The hit of the evening was the duettists' final encore—Gottschalk's "Creole Eyes". It sent everyone home, happy and satisfied. —R. K.

Copland Fantasy

Juilliard Concert Hall, Oct. 25.—When 2,000 people are turned away from the performance of a single piano work of expectedly demanding content by a contemporary composer, that is man-bites-dog news in the musical world. Yet that is precisely what happened on Oct. 25, when the

Juilliard School of Music presented the world premiere of Aaron Copland's Piano Fantasy, commissioned on the occasion of its 50th anniversary celebration and dedicated to the memory of William Kapell.

Those who were lucky enough to obtain tickets heard not one but two performances of the work by William Masselos, who could not have played the music more eloquently and



Impact

William Masselos (left), who gave the premiere of Aaron Copland's Piano Fantasy, discusses the score with the composer

searchingly if he had written it himself.

The Fantasy is one of Copland's major works—by far the freshest and most powerful thing that he has composed in recent years. A description of its musical content will be found on the New Music page of this issue. Copland began to sketch it in the early 1950s and worked on it in 1955 and 1956, completing it on Jan. 19, 1957. He himself has associated it with the Piano Variations (1930) and the Piano Sonata (1939-40) as absolute music.

Suffice it to say here that the work held and excited the audience in spite of its unfamiliar idiom and highly personal style. It was obvious that there was precisely the same sort of direct emotional and intellectual communication that would have occurred if Mr. Masselos had been playing the Bach Chromatic Fantasy or the Schumann Fantasy. Both the Juilliard School and the composer (who had to take several bows with the performer) should be congratulated. —R. S.

Hanoch Greenfeld . . . Pianist

Carnegie Recital Hall, Oct. 26 (Debut).—Hanoch Greenfeld, Israeli pianist, gave a debut recital in the second of the "Twilight Concerts" series. His program included Scarlatti sonatas, Beethoven's Sonata, Op. 31, No. 2, and works by Franck, Bartok, Paul Ben Haim, and Liszt. In spite of moments of technical insecurity, Mr. Greenfeld brought a sense of poetry to the music. His playing had both spontaneity and intensity of feeling. —A. R.

John Ranck Pianist

Town Hall, Oct. 27, 2:30 p.m.—John Ranck performed a feat of courage in this recital by giving the first New York performance of excerpts from Olivier Messiaen's "Vingt Regards sur l'Enfant-Jésus". Though one must respect the sincerity of the composer, the work, on first hearing, did not give the impression that the music was worth all the devoted labor that the pianist must have spent on it. To their credit the tone paintings exploited effectively the sonorities of the instrument, but they seemed unnecessarily long and overwritten, and the texture sounded like a mixture of lush mysticism and late romanticism spiced with "modern" dissonances. Just to memorize the notes of this complicated music is no small achievement, but Mr. Ranck had mastered the technical problems so convincingly that he was able to concentrate on musical communication. Particularly effective was the wide range of coloration that he imbued to the music, and the intelligence, sensitivity, and brilliance with which he played.

The opening part of the program was devoted to fantasies by various composers—K. P. E. Bach's Fantasy in C major; Mozart's in D minor; Chopin's in F minor; and Beethoven's Sonata quasi fantasia, Op. 27, No. 2 (if one can term the "Moonlight" Sonata a fantasy). To these Mr. Ranck gave warm, clean-cut, and relaxed performances (perhaps too relaxed for some of the stormy pages of the Chopin and for the last movement of the Beethoven). Most striking in his interpretations were the pianist's tonal beauty and the seriousness with which he approached the music. —F. M., Jr.

George Copland . . . Pianist

Carnegie Hall, Oct. 27.—Oceans of water and blood have flowed since Boston-born George Copland played his first New York piano recital in old Aeolian Hall a half century ago, but the niche he carved for himself early in his career remains uniquely his own. Eschewing the ways of other pianists, along with most of their repertory, Mr. Copland has been a lone wolf whose philosophy of public performance was candidly summed up in an interview in MUSICAL AMERICA (Jan. 19, 1929) in these words: "I don't want to convey any message. I play what I like the way I like it, and the audience generally likes it too. And I don't give a whoop about leaving the world a better place when I die. And too much Beethoven never did anybody any good."

While Mr. Copland's art has always had something of the improvisational in it, he has consistently stuck to his principle of playing only what he likes. The music of Claude Debussy and modern Spanish composers have been his specialty of which he is perhaps the foremost living exponent. As a pianist, no one in our time has drawn more sensuously lovely sounds from the instrument.

Old admirers and new turned out in goodly numbers to pay Mr. Copland homage on this occasion — his "Golden Jubilee" Concert—and before the evening was half over there were cheers and bravos. Well-served, too, for the veteran pianist, inspired by the warmth of welcome accorded him, outdid himself. His program, with one exception, followed the familiar pattern. It opened with Rameau's "Les grands Seigneurs" and Mozart's Fantasia in C minor, both of which were, it is true, somewhat overpedaled, and closed with a Debussy group and pieces by Infante, Espla, Mompou, and Albéniz. There is no need to expatiate at length on Mr. Copland's performances of the "Suite Bergamasque", "La Puerto del Vino", "Hommage à Rameau", "Danse de Puck", or the Spanish works. In the Spanish numbers he achieved some strikingly bold



George Copland

and original effects, and in Debussy's "Et la lune descend sur le temple qui fut" his tone was so etherealized that the piece seemed to float through the hall like an echo of something heard far away and long ago.

The real surprise of the evening—and a memorable one it was—was Mr. Copland's playing of Schumann's "Faschingswank aus Wien". Had he chosen, he might have been one of the great romantic pianists of our time. Or could it be that after 50 years he is veering from the straight and narrow path he trod these many years? No matter, there is only one George Copland. Our congratulations to him on his Golden Jubilee! —R. K.

Barylli Quartet

Carnegie Recital Hall, Oct. 27, 5:30 (Debut).—The Barylli Quartet of Vienna was presented in the first concert of the Concert Society of New York's fifth season. The members are Walter Barylli and Otto Strasser, violins; Rudolph Streng, viola; and Emanuel Brabec, cello. They played a program of Mozart, Beethoven and Schubert with fine unanimity of ensemble. The instruments were alike in their sumptuous tone quality and blended remarkably well.

Mozart's Quartet in B flat major, K. 458 (the "Hunt"), received a graceful, vital interpretation, and its tender adagio was particularly well played from an expressive viewpoint. Every phrase carried the mark of musicians of unusual refinement. There followed a superbly organized reading of Beethoven's Quartet in F minor, Op. 95. The second movement was perhaps too subdued at moments, but the rest of the work had vigor as well as songfulness. Schubert's Quartet in D minor, Op. Posth., was given a heartfelt performance, and the "Death and the Maiden" variations sounded quietly grave. —D. B.

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Robert Rudie . . . Violinist

Town Hall, Oct. 27.—The all-French program played by Robert Rudie was dedicated to the memory of his manager, Horace J. Parmelee, who died Oct. 7.

Now director of an ensemble, the Rudie Sinfonietta, Mr. Rudie is also an admirable solo violinist. He made his Town Hall debut as a youngster of ten, in 1931, and has played in the Casals and Aspen Festivals. With his finished technique, he made the unaccompanied Honegger Violin Sonata a completely absorbing experience. It is a fiendishly difficult piece, calling on all the soloist's resources.

The opening Sonata in A major of Fauré was as sweet and romantic as Fauré meant it to be.

A Sonata in A major by the early 18th-century French composer, J. M. Leclair, was in pleasing contrast to the "Fantasie", Op. 124, for violin and harp, by Saint-Saëns, and the Ravel "Tzigane" which closed the interesting afternoon. Mr. Rudie had the skilled assistance of Cynthia Otis in the Saint-Saëns piece. Robert Guralnik was the capable pianist throughout the recital. —W. L.

Nellie Johnson . . . Contralto Jay Perine Tenor

Carnegie Recital Hall, Oct. 27.—There was little to recommend in the joint recital of Nellie Johnson and Jay Perine. Miss Johnson's vocal production was extremely uneven, most often husky and unsteady in matters of pitch control. She did, however, project what she was singing about more than Mr. Perine, who sang everything alike. His crisply American-sounding Italian, French, and German were all the more noticeable, since his voice was thin and marred by a persistent vibrato. Their program ranged from Monteverdi to Rachmaninoff, including scenes from "Fedora," "Boris," and "Trovatore." Stuart Ross was at the piano. —M.D.L.

Loren Welch Baritone

Town Hall, Oct. 29.—Loren Welch's program included works by Handel, Lully, Brahms, Santoliquido, Duparc, Hahn, Debussy, Milton Ros-



Toshiya Eto

spoken, not sung—of poems by Walt Whitman, Aldous Huxley, Gerard Manley Hopkins, and T. S. Eliot, to music by Ned Rorem, Jack Beeson, Willard Roosevelt, and Robert Ward, respectively. The music, all in the contemporary idiom, was ably performed by Mr. Schur. At first hearing, it was difficult to sense the relationship of music to words. Since it all sounded pretty much of a piece, the music could have been switched around without the listener being any the wiser, or so it seemed. Ned Rorem came closest to capturing in tone an approximation of Whitman's style of utterance.

Miss Lind declaimed all but the last of her offerings in a kind of Cassandra-like oratory that for all its evident sincerity bordered on the pretentious. Nor was it always easy to catch her words since she still has difficulties with the English language. She was at her best in the final number in her program. The nonsensical verses from T. S. Eliot's "Old Possum's Book of Practical Cats" were delivered in a more natural tone of voice and in a style that can best be described as canto parlando singing—a style admirably suited to the idiom of the words and Robert Ward's piquant score. —R. K.

Toshiya Eto Violinist

Carnegie Hall, Oct. 30.—Toshiya Eto is an admirable violinist. He is often brilliant, but without directing his energies merely towards effect. He can be rapturously lyrical, but never sentimental. He never distorts phrases nor does he color them capriciously. Yet he is most expressive, and when called for, most dramatic. Generally, Mr. Eto accomplishes this by letting the music speak for itself. One need hardly add that he is an extremely cultivated musician.

The Beethoven Sonata No. 9, in A major, Op. 47 ("Kreutzer"), was performed with artistry. It had the broad concept, the arched lines, with no lack of detail. Bruch's "Scottish Fantasy", Op. 46, has a kind of dated charm; the artist played it stylishly and in good taste. He also displayed his

virtuoso technique in Ysaye's Sonata (Ballade), Op. 27, No. 3 (for violin solo). The remainder of the program consisted of the "Siegfried-Paraphrase" (Wagner-Wilhelmj) and Efram Zimbalist's "Sarasateana" (Suite of Spanish Dances). Mr. Eto was received by a large and enthusiastic audience. Vladimir Sokoloff was has sensitive accompanist. —M.D.L.

Juilliard String Quartet

Town Hall, Oct. 31.—Celebrating its tenth anniversary with a program fittingly chosen for the occasion, the Juilliard String Quartet again proved that it has few equals. With but one change in personnel—cellist Claus Adam, who replaced Arthur Wino-grad two years ago—the members of the quartet, Robert Mann and Robert Koff, violins, and Raphael Hillyer, viola, have worked together so long that they play and think as one. Each, too, is a virtuoso of his instrument. From the start, the quartet acquired an enviable reputation as interpreters of contemporary music and the Bartok quartets in particular. The enduring staples from the past, however, were often performed somewhat circumspcctly.

In this concert it was the other way around. The accent was on Schubert and Beethoven. The group's flair for the contemporary had full play in Peter Mennin's mildly dissonant and bustling Quartet No. 2. The Juilliard Quartet even made its tonal rhinestones glitter like diamonds and the work itself provided a pleasant interlude between the two great masterpieces that were featured in the program.

Schubert's Quartet in A minor, Op. 29, and Beethoven's last in F, Op. 135, demand imaginative insight as well as technical perfection to bring them to life. The Juilliard Quartet's performance of each met the above demands and more. The performances were intimate and revealing and beautifully proportioned. The Schubert, in addition, was played with a soaring lyricism. The Juilliard String Quartet has now come of age and its Beethoven is on a par with its Bartok. —R. K.

Barbara Metropole Mezzo-Soprano

Carnegie Recital Hall, Oct. 31.—This young, attractive singer displayed talent in her recital. For one thing, she has spirit and wins you with her pleasant personality. She sings with belief in her songs and confidence that you will believe her. Basically, she has a good voice, especially lovely in her upper middle register; but it is not well-controlled as yet. She is weakest (oddly enough for a mezzo) in the lower part of her voice, where the sound tends to spread.

Opening with two arias from "Julius Caesar" by Handel, she sang a Brahms group, then the Letter Scene from

Act III of Massenet's "Werther". By and large, the elegance of these works evaded Miss Metropole. But she was quite at home in Ravel's "Seven Popular Songs", a Barber group, and some Greek folk songs. The latter she sang with warmth and humor. David Stimer was at the piano. —M.D.L.

John De Maio Pianist

Carnegie Recital Hall, Nov. 1 (Debut).—Evidently nerves got the better of John De Maio at his local debut recital. That could be the only reason explaining his shortcomings at this recital. In the technically formidable Chopin etudes that he played, (Continued on page 34)

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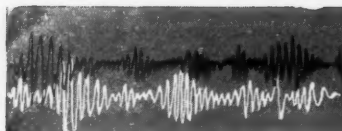
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Inga Lind Actress

Town Hall, Oct. 30 (Debut).—The Swedish actress Inga Lind, assisted by pianist Maxim Schur, made her first New York appearance in a program called "Words and their Music". Listed as four world premieres, these consisted of settings — to be



New Recordings

Flagstad Triumphant

Grieg: "Haugtussa" Song Cycle, Op. 67. **Sinding:** Four Songs, "Leit etter livet og liv det!", "Sylvelin", "Der skreg en fugl", and "Den Jomfru gik i Valmu-Vang". Kirsten Flagstad, soprano; Edwin McArthur, piano. (London LL 1669, \$3.98) ★★★

Wolf: "Gesang Weylas", "Gebet", "Ueber Nacht", "Der Freund", "Heb' auf dein blondes Haupt", "Anakreon's Grab", "Morgenstimmung", "Zur Ruh". **Strauss, Richard:** "Befreit", "Mit deinen blauen Augen", "Lob des Leidens", "Ich trage meine Minne", "Seitdem dein Aug'", "Geduld". Kirsten Flagstad, soprano; Edwin McArthur, piano. (London LL 1680, \$3.98) ★★★

Fortunately, the glorious voice and artistry of Kirsten Flagstad will not have to depend upon legend. Future generations will have her recordings to prove that she sang as beautifully as history reports. Mme. Flagstad is now in her sixties, but no one who heard these records without knowing who she was would believe that she was within decades of that age; the voice is that of a young woman, fresh, vital, soaring. Only in the profound humanity and expressive insight of her interpretations would a contradiction be sensed.

Mme. Flagstad is one of those rare and happy artists who are richly endowed by nature and who achieve technical mastery relatively early in their careers, so that they simply deepen their personalities and range of expression as life brings them its various joys and sufferings. Today, her singing has all of its familiar purity and power and with them a compassion, an insight, and a sense of identification that remind us of those supreme interpreters Lehmann and Frijsh.

It is one of the ironies of musical history that composers like Grieg have had to suffer for some of their finest qualities. Their ease, their melodic abundance, their sensuous charm, their unforgivable facility have turned the rigid taskmasters and lofty idealists of music against them. It is extremely unfashionable, even today, to confess a genuine respect as well as affection for Grieg.

Mme. Flagstad's bewitching performance of the "Haugtussa" Cycle will do much to overcome this underestimation of him. This series of poems in Norwegian dialect about a young girl's heartbreak is much more than a sentimental love story. It is a vision of nature and humanity with fascinating overtones of pantheism, grotesque humor, and fatalism. Mme. Flagstad catches every shade of the poet's and musician's fantasy. Mr. McArthur, a friend and artistic collaborator of long years' standing, provides flawlessly integrated accompaniments. Kathleen Dale's admirable album notes are also head and shoulders above the usual fare.

It will be noticed that in her selection of Wolf and Strauss lieder, Mme. Flagstad has been careful to achieve a wide variety of moods and styles. Thus, we have a song composed by Wolf at 18 ("Ueber Nacht") and one written 18 years later ("Morgenstimmung"), only a few months before madness closed in on the tormented composer.

In all of these songs the listener will marvel at the gleaming beauty and sweep of the voice, while being moved by the inner glow and conviction of the interpretations. For all its transparent purity, this is no statue of ice, but a warm, living human figure. —R. S.

Oddities

Two interesting off-beat items aimed, presumably, at the record collector "who has everything" are "The Restoration Sophisticate" (Concord 4003, \$4.98)★★★ and "American Anthology", Vol. 1 (Concord 3007, \$3.98)★★. The first is a selection of 16 catches of the 17th and 18th centuries sung by two tenors, baritone and bass. These rounds, or little canons, enjoyed great popularity, not to say notoriety, in Elizabethan and Restoration days in England and even such decorous musicians as Henry Purcell, Henry Lawes, and Jonathan Battishill were not above making them up.

An innocent musical game in the beginning, the catch was discovered to lend itself handily, through artful overlapping of certain words and phrases in the simultaneously sung lines, to *double entendre*, and the ribaldry of some of them borders on the obscene. The present selections are unbowlrized, but the unaccustomed ear may not be able to discern

the "catch", or the cross-purpose meaning, in more than one or two of them the first time through.

"American Anthology", a new series "devoted to the life and times of America in all forms and from all sources", contains ten little-known compositions by as many American composers from Revolutionary times to the near-present. It begins with two songs—"A Toast to Washington", a strongly derivative little hymn by America's first native-born composer, Francis Hopkinson, and "The Death Song of an Indian Chief", by Hans Gram, notable as the first orchestral score known to have been published in this country. These are stoutly sung by Karl Brock, tenor, and James Pease, baritone, respectively. The conductor throughout is Richard Korn.

Then there are the Overture to "Macbeth" by the mid-18th-century composer and critic William Henry Fry; the Andante from Louis Moreau Gottschalk's two-movement symphony, "A Night in the Tropics" (a strikingly melodious, pre-impressionistic piece); Overture to "As You Like It", by John Knowles Paine; "Lamia", a tone poem by Edward MacDowell; "Hobgoblin", from Symphonic Sketches, by George W. Chadwick; an orchestral interlude from his opera, "Mona", by Horatio Parker; "The Vale of Dreams" from Three Tone Pictures, by Charles Griffes; and "Scherzo Diabolique", by Henry Hadley.

These are not, and never have been, repertoire items, thanks to America's inferiority complex about the native musical product. Some of them, however, are pleasant, evocative pieces of music, dependent though they are on European models. There is no sound reason why works of this sort should not be played in this country just as frequently as the stuff of similar vintage, though written by European composers with bigger reputations, with which we are regaled season after season. Conductors would do well to explore this literature. They might be surprised to discover how much romantic, descriptive music it contains of a sort that audiences eat up. —R. E.

Folk Songs

Richard Dyer-Bennet is currently issuing his own recordings of folk songs, and the third disk offers a representative sampling of the folk

singer's art. Included are such items as "Willie Taylor", a sort of Frankie-and-Johnnie tale with a twist at the end and a chorus whose tune resembles "Reuben, Reuben"; "The Beloved Kitten", an Austrian folk song that caught the eye of Beethoven and for which Dyer-Bennet has composed his own second verse; "Spottlied auf Napoleons Rückzug aus Russland 1812", a thoroughly delightful ballad in German; "The Lass from the Low Country", a particularly beautiful example from Cherokee County, N. C.; the familiar "Go Down, Moses"; and so on. Texts of the songs accompany the record, although Dyer-Bennet's diction is clear enough to make their inclusion unnecessary. The record company is located at P. O. Box 235, Woodside 77, N. Y.

Musical Mystery

Marcello, Alessandro: Concerti "La Cetra" (Revised by Franz Giegling) No. 2, E major; No. 3, B minor; No. 4, E minor; No. 6, G major; and Concerto in D minor for Oboe, Strings and Thoroughbass. I Musici with Sabatino Cantore and Pietro Accorroni, oboes; Fulvio Montanaro and Anna Maria Cotogni, violins. (Epic LC 3380, \$3.98) ★★★

First of all, let it be said that the music in this recording is lovely. Alessandro Marcello is not so well known as his younger brother Benedetto, but he richly deserves our attention and affection.

The musical mystery in this album does not concern the first four concertos, but the D minor Concerto for Oboe and Strings. In his interesting and refreshingly honest notes for the album Klaus George Roy recounts the baffling problems that face the musicologist in trying to solve this musical "whodunit". Briefly, the work has been ascribed to Alessandro's brother Benedetto, but in a version in C minor. It was transcribed by Bach in D minor for solo harpsichord and is still listed in the Bach Collected Works as after Vivaldi. (It has long been known that many of these 16 concertos transcribed by Bach were not by Vivaldi.)

But as Mr. Roy points out, "when we hear Benedetto's C minor Oboe Concerto while following the score of Sebastian's D minor Clavier Con-

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certainly, we find to our surprise that tonality is not all that differs. Alessandro's D minor Concerto is virtually identical with Bach's version, especially in the crucial slow movement; Benedetto's, while beginning the Adagio in the same way, deviates sharply toward the end." In this present performance the second movement has "embellishments by J. S. Bach".

Mr. Roy is frank in admitting that he does not know how much editing has been done and speculates whether these works could have been "over revised by their able editor, the young German scholar Franz Giegling". In any case, the listener will find no disturbing anachronisms. The music is charming and the performances are tasteful and expressive, if not the last word in elegance.

—R. S.

Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

Liszt à la Cziffra

Liszt: Eight piano works. Gyorgy Cziffra, pianist. (Angel 35528, \$4.98 or \$3.98)

★★★

Gyorgy Cziffra, Hungarian pianist in his middle thirties, was heard in the United States briefly last summer. His fall tour had to be canceled because of an injury, but those anxious to acquaint themselves with his art before he returns next year can do so through this fascinating Angel record.

In his appearances this side of the "iron curtain" since he fled from Hungary, Mr. Cziffra has established himself as a Liszt specialist, a judgment confirmed by his performances here. This disk includes a wide sampling of Liszt's music from the early, almost naive "Grande galop chromatique" to the impressionistic "Jeux d'eau à la Villa d'Este". Also to be heard are the "Mephisto Waltz" No. 1, "Valse oubliée" No. 1, the Polonaise from "Eugene Onegin", "Rhapsodie Espagnole", "Valse impromptu", and "Gnomes". Like Simon Barere and Egon Petri, Mr. Cziffra has the kind of technique that makes it possible to play great swatches of notes in terms of phrases—flying octaves and chords, delicate cadenzas fit firmly into simple patterns. Yet color and rubato are present in appropriate quantities. The "Mephisto Waltz" is particularly remarkable in its constant fluctuation in tempo, so smoothly handled that appropriate tempos for different sections are arrived at almost without the listener being aware of the change. One could enumerate at length the excitements and charms of Mr. Cziffra's playing, but nothing is as lovely as the tone and color of his handling of the beginning of the jota section of the "Spanish Rhapsody".

—R. A. E.

Figaro from Vienna

Mozart: "The Marriage of Figaro". Paul Schoeffler (Count), Sena Jurinac (Countess), Rita Streich (Susanna), Christa Ludwig (Cherubino), Walter Berry (Figaro), Vienna State Opera Choir and Symphony, Karl Boehm conducting. (Epic SC 6022, \$11.94) ★★★

The latest recording of "The Marriage of Figaro" is part of the Mozart Jubilee Edition sponsored by Epic, and comes with a sizable booklet that includes a long essay on the opera by Bernhard Paumgartner and an English translation by the late Edward J. Dent. This is also a thoroughly Viennese performance, with the accent on finesse and ensemble. Karl Boehm's tempos are relaxed, and the emotion seems restrained, so that the result has a classical quality, lacking somewhat in sparkle and verve. Satisfaction rather than excitement is the listener's reaction.

There is some lovely vocalism from the three leading ladies, particularly from Sena Jurinac. Her singing, for example, of the recitative before "Dove sono", is not only grateful to the ear but very moving in its dramatic outbursts. Walter Berry is a fine-

voiced but impersonal Figaro, whereas Paul Schoeffler, with a less mellifluous voice, creates a three-dimensional figure in the Count. The other roles, always important in a Mozart opera, however small they may be, are expertly sung and more often than not sharply characterized. And as befits the reputation of the Vienna Opera House Orchestra, its playing is superb.

—R. A. E.

Records in Brief

To those who are overawed, or simply stunned, by the grandiose scale and sublimity of the Bruckner symphonies, the eloquent recording of **Bruckner's Quintet for Strings in F major** and **Intermezzo** by the Vienna Konzerthaus Quartet with Ferdinand Stangler, as the second viola (Vanguard VRS-480)★★★, may well prove a happy introduction to the great Austrian mystic and musical architect. The Intermezzo was composed as an alternate for the Scherzo of the Quintet, and one is grateful for its inclusion. In this profoundly original chamber work, intimate as it is, one can still discern the baroque splendor and noble proportions of Bruckner's musical thought.

Young Michael Rabin, who is now all of 21, has grown healthily, musically speaking, as is witnessed by his recording of three violin solo sonatas, **Bach's Sonata in C major**, No. 5 (or No. 3, as it is often listed) and **Ysaye's Sonatas No. 4 and 3**, Op. 27 (Angel 35305)★★★. Even as a boy, Mr. Rabin had technique to burn, but there is deeper perception, especially in his playing of the highly individual Ysaye works, with their fascinating colors and figurations. He performs the Bach masterpiece, too, with engaging freshness and sincerity, as he feels it rather than in an affectedly introspective or academic style.

Philips Offers Book-Record Series

Amsterdam.—A new development in the production of records has been started in Holland, where Philips Phonographic Industry and the Neils-

sen Edition are offering a book-and-record combination to instruct the music-lover and student in the different fields of music.

A series of booklets on "The Concerto", "Opera", "Piano Music", "The Symphony", and "Program Music", are complemented by records

that offer parts of musical masterworks, illustrating the texts of the books. The series is entitled "Read and Listen", and its authors include Lex van Delden, Vouter Paap, Marius Flothuis, and Leo Riemens. Translations into English and German are planned. —Lex van Delden

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"The Marriage of Figaro" November 26, Goldovsky;
"The Tender Land" February 28, composed and
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April 25, Lehmann.

Additional information on the operas and a list of other musical events are available from the Concert Manager, School of Music.

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New Music

Piano Fantasy By Aaron Copland

The Piano Fantasy by Aaron Copland, commissioned by the Juilliard School of Music on the occasion of its 50th anniversary in 1955, and performed for the first time anywhere at the Juilliard Concert Hall on Oct. 25, 1957, by William Masselos, was issued by Boosey and Hawkes in time for the premiere. Copland completed the work last January; he had been working on it since the early 1950's.

Despite the care and extended effort devoted to its composition, this music is remarkably spontaneous in its effect. It is, indeed, one of the freshest, most dynamic works that Copland has given us in recent years, and takes place with his Piano Variations (of 1930) and Piano Sonata (of 1939-40) in the very first rank of American piano music.

Copland's note on the Fantasy is illuminating. He tells us that he has made no use of folk or popular musical materials, a point which is immediately apparent, when one hears the music. His purpose "was to attempt a composition that would suggest the quality of fantasy, that is, a spontaneous and unpremeditated sequence of 'events' that would carry the listener (if possible) from the first note to the last, while at the same time exemplifying clear if somewhat unconventional structural principles."

That he has succeeded cannot be questioned, for the audience that listened to Mr. Masselos's inspired performance, which was repeated after an intermission, was obviously held and led through the work without a jolt or loss of the thread of musical thought.

The texture of the piece is fascinatingly original, though it has characteristics in common with the earlier works. Copland has described his procedure: "The musical framework of the entire piece is based upon a sequence of ten different tones of the chromatic scale. To these are joined, subsequently, the two unused tones of the scale, treated throughout as a

kind of cadential interval. Thus inherent in the materials are elements able to be associated with the twelve tone method and with music tonally conceived. The Piano Fantasy is by no means rigorously controlled twelve tone music, but it does make liberal use of devices associated with that technique."

We sense the musical stamp of Copland in the very opening measures, with their wide spacing, clangorous sonorities, and tremendous vigor. In 2/2 meter, four notes of the row, separately enunciated, one to a measure, descend over four octaves to a sepulchral D flat, which is held for three measures. The four notes are then repeated in 3/2, two to a measure, in dotted half notes. The six other notes of the sequence of ten are then stated, in the same meter, but this time with held sustaining pedal. (We do not hear the cadential missing tones, E and G sharp, until much later).

Devices for Flexibility

It will be seen that even in the statement of the ten tone sequence, Copland feels free to use every possible device to give his music flexibility. He begins at once a free development of these materials, in meters that look restlessly changing on paper but sound logical and continuous in performance. Familiar musical devices, such as sequence, inversion, and imitation take on new meaning in this context. Noteworthy also is Copland's manner of expanding phrases, as in the segment marked Rubato, where one can watch the germ-cells grow into ever-expanding units.

The Fantasy is developed through sections, each one of which has its own characteristic shape and rhythmic pattern while being linked to the others. Though the work is by no means rigidly twelve tone in structural principle, the ten tone sequence does wind its way subtly through the texture. Note how it is brought in at the close, this time ghostly and evanescent in effect instead of boldly proclamatory.

But the all-important fact is that no one needs to know anything about twelve tone music or modern harmony to be deeply excited and moved by this music. If not always tonal in effect, it never fails in direction, inner logic, and thematic tension. Copland wrote it with great devotion and inspiration as well as with great skill. Dedicated to the memory of William Kapell, it offers a splendid tribute.

—R. S.

Christmas Masque By Vaughan Williams

A noteworthy addition to the Christmas repertoire is the masque, "On Christmas Night", with dancing, singing, and miming, by Adolf Bolm and Ralph Vaughan Williams, freely adapted from Dickens's "A Christmas Carol". Vaughan Williams has devised his music as a quodlibet of folk tunes and country dances. The work has been issued by Oxford University Press with a piano arrangement of the original orchestral score by Roy Douglas. Full scores and orchestral parts are available on rental from the publisher. The masque lasts about 30 minutes in performance.

The voice parts consist of carols for mezzo-soprano solo, baritone

solo, and unison voice, with a short passage for mixed chorus (SATB). In keeping with the nature of the work, both the action and the music have been kept relatively simple and spontaneous. Although the music is always transparent, it should, if possible, be given in the orchestral version, for it cries out for orchestral color. Places are indicated where carols may be sung, with complete instructions as to how they are to be performed.

—R. S.

Recent Releases From Carl Fischer

Recent releases from Carl Fischer include in the orchestra field Howard Hanson's "Pastorale", Norman Dello Joio's Symphonic Suite, "Air Power", and "Meditations on Ecclesiastes", William Bergsma's "The Fortunate Islands", Peter Mennin's Symphony No. 6 and "Concerto (Moby Dick)", Douglas Moore's "Cotillion", and Louise Talma's Toccata.

In opera there is Douglas Moore's "The Emperor's New Clothes", and for solo voice, Herbert Fromm's "The Crimson Sap", song cycle; John Duke's "Morning in Paris" and "The Mountains Are Dancing", Celius Dougherty's "Heaven-Haven"; Kenneth Gaburo's "The Night Is Still" and Bernard Taylor's edition of "Contemporary Songs in English".

Choral works include Howard Hanson's "Song of Democracy" and "How Excellent Thy Name" (SATB, with organ); David S. Cooper's "Lullaby" (SSA) and "Overheard on a Salt Marsh" (treble voices); Lukas Foss's "Psalms"; and George Howerton's "Technique and Style in Choral Singing".

For piano are William Bergsma's "Tangents" Vols. 1 and 2; Harold Triggs's "Danza Brasileira"; and Everett Helm's "Toccata Brasileira", No. 3 from "Brasiliana Suite".

Karol Rathaus' String Quartet No. 4, Op. 59, and William Bergsma's String Quartet No. 3 are chamber-music publications.

Inquiries concerning Carl Fischer publications should be directed to Ruth Rowen, education department, 62 Cooper Square, New York 3, N. Y.

Christmas Choral Music Listed

Allen, Robert E.: "The Far Judean Hills" (SATB, a cappella). (Galleon).
Bacon, Ernst: "Christmas Carol".

(SATB, piano or organ). (Peer International/Southern).

Baker, Ernest: "A Christmas Carol Sung to the King" (SATB, a cappella). "The Babe of Bethlehem" (SATB, soprano solo, a cappella). (Augener/Frederick Harris Music Co., P.O. Box 67, Oakville, Ont., Canada).

Cornelius, Peter: "The Christ Child" (SATB, solo for medium voice, a cappella). (Galleon).

Christiansen, Paul: "Mary Sat Spinning" (Wendish folk melody). (Soprano solo, SATB, a cappella). (Augsburg).

Durrant, Frederick: "Lullay" (unison, piano). (Mills).

Fauré, Gabriel: "The Virgin and Child" (SATB, organ). (Galleon).

Frank, Marcel G.: "In Silence and Wonder" (SATB, piano or organ). (Galaxy).

Giasson, Paul E.: "For Unto Us a Child Is Born" (SATB, a cappella). (Galleon).

Gillis, Don: "The Coming of the King" (choral part only—SATB; also vocal score, orchestra parts available on rental). (Mills).

Graves, Richard: "Is There a Fair in Bethlehem?" (SATB, a cappella). "Jesus Has a Little Ship" (Unison, piano). (Mills).

Grieg, Edvard: "A Song of Christmas" (Unison or two-part chorus, organ). (Galleon).

Kodaly, Zoltan: "Christmas Dance of the Shepherds" (SA, a cappella, optional wind instruments). (Boosey & Hawkes).

Overby, Oscar R.: "Guest from Heaven" (Spanish carol) (SSA or SATB, a cappella). (Augsburg).

Peeters, Flor: "Prayer on Christmas Eve" (SATB, a cappella). (Augsburg).

Rubbra, Edmund: "Entrezy Tous en Sûreté" (SATB, a cappella). "Mary Mother" (Portuguese folk song) (SSATB, a cappella). (Lengnick/Mills).

Scull, Harold T.: "Song of the Nuns of Chester" (SATB, a cappella). (Mills).

Stanton, Royal: "O Nightingale" (German carol) (SSA, a cappella). (Presser).

Wells, Tilden: "The Holly Berry Red" (SATB, a cappella). (Galaxy).

Whitner, Mary Elizabeth: "Joyous Carols" (16 carols for two-part chorus of boys and/or girls, with suggestions for use with C, B flat, and bass-clef instruments, Piano). (Carl Fischer).

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First Performances in New York

Orchestral Works

Arlen, Harold: Suite for Orchestra from "Blues Opera" (New York Philharmonic, Nov. 2)
Harris, Roy: "Ode to Consonance" (Brooklyn Philharmonic, Nov. 9)
Kabalevsky, Dmitri: Symphony No. 4 (New York Philharmonic, Oct. 31)
Thomson, Virgil: Orchestral transcription of Six Chorale Preludes by Brahms (Philadelphia Orchestra, Oct. 29)
Villa-Lobos, Heitor: "Memories of Youth" (New York Philharmonic, Nov. 2)

Concertos

Babin, Victor: Concerto No. 2 for Two Pianos and Orchestra (Little Orchestra Society, Oct. 21)

Reciter and Piano

Beeson, Jack: "Leda" (excerpts) Lind & Schur, Oct. 30)
Roosevelt, Willard: "The Golden Echo" (Lind & Schur, Oct. 30)
Rorem, Ned: "Tears" (Lind & Schur, Oct. 30)
Ward, Robert: Selections from "Old Possum's Book of Practical Cats" (Lind & Schur, Oct. 30)

Piano Works

Copland, Aaron: Piano Fantasy (William Masselos, Oct. 25)
Mendelssohn, Felix: Fantasy in D Minor (for two pianos) (Levin & McGraw, Oct. 25)
Messiaen, Olivier: Excerpts from "Vingt Regards sur l'Enfant-Jésus" (John Ranck, Oct. 27)
Tcherepnin, Alexander: Preludes for Piano, Op. 83 (Robert Howat, Oct. 22)

Songs:

Bands, Margaret: "Stopping By Wood On A Snowy Evening" (Charlotte Holloman, Nov. 3)
Rosenstock, Milton: "O Flower of Love" (Loren Welch, Oct. 29)

Composers Corner

Roger Sessions has been commissioned to write a symphony in honor of Minnesota's 1958 Centennial. It is to be 20 to 25 minutes long, and Mr. Sessions has indicated that it will be in three movements. The world premiere will be performed by the Minneapolis Symphony in the fall of 1958. Earlier, Harald Saeverud, Norway's leading composer, was commissioned to write a centennial symphony for the orchestra which is to be conducted by Sixten Ehrling, a leading Swedish musician.

A new production of Alan Bush's second opera, "Men of Blackmoor", which had its world premiere at the German National Theatre, Weimar, in November, 1956, will be staged this season in the Opera House of Jena. The new production is to be premiered in November, and 18 performances are scheduled. The work will be published shortly by Joseph William, Ltd.

In the October issue of MUSICAL AMERICA, a wrong address was given for Opera '58, which is inviting composers to submit original opera scores for possible performance by the company. Write to James Lucas, 148 Bleecker St., New York 12, N. Y.

A memorial tablet for Gustav Mahler has recently been dedicated in Alt-Schludersbach in South Tyrol to commemorate the Austrian composer's work in this place. It was here that he wrote his Ninth Symphony, "Das Lied von der Erde", and the score of his unfinished Tenth Symphony. The house now adorned by the memorial tablet was Mahler's residence during his summer vacations from 1908 to 1910.

Nevett Bartow's "Mass for Solo Voices, Mixed Chorus, Orchestra and Organ", received its first performance on Nov. 4 at Saint Thomas Church in New York. The work was recorded by the Voice of America for broadcast to Italy and France.

Music by seven American composers, most of them residents of the greater Los Angeles area, was performed at a concert of chamber music on Nov. 7, co-sponsored by the University of Southern California School of Music and the American Composers Alliance. The program included recent works by Gerald Strang, Herman Chaloff, Paul Pisk,

After her recital for the Huntsville (Texas) Community Concert Association, Sarah Fleming is congratulated by local Community members. From the left: Charles Ryan, of the music department of Huntsville High School; Charles Lindsay, president of the local Community Concert Association; Miss Fleming; Mrs. Mac Woodward, corresponding secretary; Mrs. Stace Westmoreland, membership chairman; and Jared Bogardus, the singer's accompanist

C. C. Springfield



George Tremblay, Robert Gross, Henry Leland Clarke and Halsey Stevens.

Everett Helm's Concerto for Five Solo Instruments, Percussion and String Orchestra was performed by the Württemberg State Orchestra in Stuttgart, conducted by Ferdinand Leitner. The composer has been awarded a Huntington Harford Foundation Fellowship for 1958.

Jose Serebrier's Symphony No. 1, which received one of last year's Student Composers Radio Awards sponsored by Broadcast Music, Inc., received its premiere performance in Houston, Texas, on Nov. 4 by the Houston Symphony under the direction of Leopold Stokowski. Mr. Serebrier, who is currently a student at the Curtis Institute in Philadelphia, was granted a Guggenheim Fellowship on Oct. 14.

Contests

CHICAGO SINGING TEACHERS GUILD AWARD. Auspices: W. W. Kimball Company of Chicago. For the best original song submitted by a resident citizen of the United States, of the Dominion of Canada, or of any Central or South American Republic. Award: \$200 and possible publication by the Mercury Music Corporation. Address: John Toms, School of Music, Northwestern University, Evanston, Illinois.

HARVARD MUSICAL ASSOCIATION AWARDS: Award: Several \$500 awards in the form of a commission to write an original chamber music composition. Length: Ten to 25 minutes. Deadline for submitting applications: Dec. 31, 1957. Award decisions will be made in March 1958, and compositions must be submitted on or before Oct. 1, 1958. Address: The Harvard Association, 57A Chestnut Street, Boston 8, Mass.

Morey Ritt, pianist, of New York City, and Hyman Bress, violinist, of Montreal, Canada, are the recipients of this year's Concert Artists Guild's annual Town Hall Awards. Miss Ritt, who is a pupil of Nadia Reisenberg of the Mannes College of Music, will make her debut on Jan. 24; and Mr. Bress, who studied with Ivan Galamian at the Curtis Institute, will appear at Town Hall on Nov. 21.

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Voice Coaching Repertoire

Letters to the Editor

Orchestral Needs

To the Editor:

Because of your wide interest in the musical life of our nation as portrayed in *MUSICAL AMERICA*, we are writing to you for information as to where we could get help for a problem we face here. This problem is not entirely a local one, as evidenced in Howard Hanson's article in *Good Housekeeping Magazine*, "Farewell to Orchestras".

Last spring we organized the Lakeland Youth Symphony Society and engaged Jennings Butterfield to conduct the Lakeland Youth Symphony.

Since it is important to us to be independent of the public schools for the present, we are in dire need of timpani and stands. We thought there might be a possibility that we could rent, or possibly buy, or some good samaritan might even donate us, second-hand equipment to help get us started. We are convinced that children will not study violin when there is no organization in which they can play.

We are fortunate in having the

finest band work in our state here in Morris County. The orchestra work is localized and progresses in some of our schools. At our first rehearsal four oboists reported, all under 15 years of age. We have complete instrumentation, but the strings were sadly in the minority. However, we have promise for more, and help of violinists from the New Jersey Symphony Junior Orchestra will be made available as long as we need help and can't stand on our own two feet.

There are also two very fine violinists (teachers) who have moved into our region recently.

If you can give us names of organizations or foundations or persons interested in this work we have begun, we will be deeply grateful.

Christine W. Wilde
Vice-president,
Lakeland Symphony Society
Morris Plains, N. J.

P. S. We know the instrumentation is unbalanced, and woodwinds and brass will have to be eliminated. We are waiting to see just how we can build up our string section before doing this.

Mahler Manuscripts

To the Editor:

I am wondering if any of your readers know the whereabouts of the original manuscripts to the Mahler songs: "Revelge", "Tambour'sell", "Blicke mir nicht in die Lieder", "Ich atmet' die linden Duft", "Ich bin der Welt abhanden gekommen", "Um Mitternacht" and "Liebest du um Schönheit". According to Prof. Erwin

Ratz, the President of the International Mahler Society in Vienna, these manuscripts have not been located. They are urgently needed for the contemplated Complete Edition of Mahler's Works.

The manuscripts are wanted only to have photostats made for the Archives. The manuscripts will be returned immediately thereafter.

Any person having knowledge concerning these manuscripts, please contact Prof. Ratz in Vienna or the writer of this letter.

Clinton Carpenter
609 Exmoor Rd.
Kenilworth, Ill.

Canadian Premiere

To the Editor:

Just a short note concerning three matters.

First I wish to praise your fine article and editorial on Jean Sibelius. Though somewhat short, they were well written.

Also, note on page 39 of your October issue, you stated that the Winnipeg Symphony will offer the Canadian premiere of Shostakovich's Fifth Symphony. You are, please note, in error here.

The Vancouver Symphony Orchestra, under the direction of Jacques Singer, performed this work on Feb. 1, 1948. This was the first Vancouver performance for this work, however the Canadian premiere was even earlier than this.

I also wish to say that I appreciate your wrapping *MUSICAL AMERICA*, rather than let it come through the mails uncovered. As I have the magazine bound, I insist on it being in the very best of condition. Thank you.

W. S. Robb
Vancouver, B. C.

In the news 20 years ago

Josef Hofmann celebrates the 50th anniversary of his American debut in a concert at the Metropolitan Opera House on Nov. 28, 1937. "The 4,000 Golden Jubilee listeners", wrote *MUSICAL AMERICA*'s reporter, "thought they knew exactly what to expect, and yet even they were amazed anew at the prodigious piano playing which they heard . . . from the 61-year-old virtuoso, who seems to have found the secret of abiding youth and enthusiasm, both in his life and in his art." An interested member of the audience was Mrs. Benjamin Harrison, widow of President Harrison, who had been present at Mr. Hofmann's debut.

The NBC Symphony makes its debut and gives its first radio concert, with Pierre Monteux conducting. "In its present estate the new orchestra is scarcely 'a Toscanini orchestra'; what it will be after the Toscanini lightnings descend upon it is something the curious must wait to find out. Admirably prepared by Artur

Rodzinski, who will return to conduct it in December, the instrument given Mr. Monteux to play upon was a responsive one."

The former coloratura star of Hammerstein's Manhattan Opera Company, Luisa Tetrazzini, has now started teaching at her home in Milan.

Albert Wolff conducted the 1,100 performance of "Lakme" at the Paris Opera-Comique.

Lily Pons, making a new film in 1937 called "Hitting a New High", is visited at RKO Studios by Pietro Cimini, conductor



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OBITUARIES

MAURICE B. SWAAB

Maurice B. Swaab, 73, advertising manager of **MUSICAL AMERICA** since 1922, died at Roosevelt Hospital in New York on Nov. 2.

The son of the late Benjamin and Sophie Swaab, he was born in Philadelphia on Dec. 24, 1883. He started to study the violin at an early age, and in 1902 he went abroad to continue his studies at the Royal Conservatory of Music in Leipzig, Germany. Here he worked under such noted teachers as Hans Becker, in violin; Gustav Schreck, in composi-



Maurice B. Swaab

tion; Arthur Nikisch, and Alexander Sebal, before receiving his diploma from the conservatory.

While abroad, Mr. Swaab played in orchestras under the direction of Nikisch, Hans Sitt, Felix Weingartner, and Carl Reinecke. He also taught in Leipzig and received two awards from the Mendelssohn Society of that city.

In 1906, Mr. Swaab returned to Philadelphia, where he devoted his time to concertizing and teaching, maintaining a studio in the Presser Building. He was one of the directors of the Swaab-Fabiani School of Music.

He became the Philadelphia representative of **MUSICAL AMERICA** in 1915. Two years later, John C. Freund, founder and editor of the magazine, brought him to New York as a member of the business staff. In 1922 he was appointed advertising manager, a position he held at the time he died.

Widely known throughout the musical world, his friends included many of the great artists of the day. He made his home at 100 Riverside Drive.

He is survived by his widow, Sarah.

ISABEL LOWDEN

Isabel Lowden, 82, founder and president of the Music Education League, died at her home in New York City on Nov. 5.

Miss Lowden, a native of Point Pleasant, Iowa, received a master's degree from Stuttgart College, Ark.,

and was a student at the Oberlin Conservatory of Music. The league grew out of her efforts to help the foreign-born express themselves through music. Currently the league sponsors Town Hall concerts by students who win competitions.

HARVEY W. HINDERMYER

Harvey W. Hindermeyer, choral director and tenor, died on Oct. 27. Mr. Hindermeyer, who in the early days of radio was one of the famous "Gold Dust Twins", was more recently director of the choir at the North Presbyterian Church and co-director, with Edith Baxter Harper, of the Women's Community Chorus of Flushing. In earlier days Mr. Hindermeyer was both a concert and church singer.

AMELIA LUECK FRANTZ

Paradise, Calif.—Amelia Lueck Frantz, mother of Dalies Frantz, concert pianist and teacher, died here on Oct. 20.

Vancouver Festival Lists Events

Vancouver, B. C.—For its first annual festival in 1958, the Vancouver Festival of the Arts will offer opera, drama, and concerts. Mozart's "Don Giovanni" will be produced and staged by Gunther Rennert with a cast to include George London, Leopold Simoneau, Pierrette Alarie, and Jan Rubes, among others.

Scheduled is the world premiere of a drama based on West Coast Indian Themes by Lister Sinclair. The Festival Orchestra under the direction of various conductors, will present four Sunday concerts. Several concerts will be given by the Festival Quartet, and solo recitals will be presented by Glenn Gould, Lois Marshall, Maureen Forrester, Jon Vickers, Szymon Goldberg, William Primrose, and others. Marcel Marceau, the French mime, will appear with members of his company, and an International Film Festival will be presented July 25-Aug. 7.

Vancouver Symphony Announces New Season

Vancouver, B.C.—The Vancouver Symphony, Irwin Hoffman, conductor, opened its 28th season on Oct. 6 with an all-orchestral program.

Artists scheduled to appear during the season include Jan Peerce, tenor, Oct. 20; Arthur Polson, violinist, Nov. 17; the Bach Choir of Vancouver, Dec. 1; Leonard Pennario, pianist, Dec. 15; Lloyd Powell, pianist, Jan. 5; Yehudi Menuhin, violinist, Jan. 19; Geza Anda, pianist, Feb. 2; Campoli, violinist, Feb. 16; and Claudio Arrau, pianist, March 2.

An orchestral concert will close the season on March 16.

Canadian Council Aids Ballet Companies

Ottawa, Can.—The Canada Council will provide assistance totaling \$70,000 in the coming year for the National Ballet of Toronto and the Royal Winnipeg Ballet. The National Ballet will receive \$50,000 during the 1957-58 season and the Winnipeg Ballet \$20,000.

The grant to the National Ballet is to enable it to continue its Canadian tours through the 1957-58 season.

The company launched its eighth season in Hamilton on Nov. 4. Among the ballets being introduced are "Carnaval" by Fokine, "Winter Night" by Walter Gore, and dances from "The Sleeping Beauty". In addition to its Canadian tour, the company will visit more than 50 cities in the United States, including San Francisco and Los Angeles.

De Almeida Named Conductor in Porto

Porto, Portugal.—Antonio de Almeida, young American conductor of Portuguese descent, has been named conductor of the Porto Orchestra, one of Portugal's two major orchestras. The symphony has an 11-month season and gives both concerts and operatic performances. Mr. de Almeida will tour northern Portugal during the year. The Portuguese Radio records and rebroadcasts the concerts of the Porto and Lisbon Orchestras. Last spring, Mr. de Almeida conducted in Porto and was selected from several guest leaders as the orchestra's permanent conductor. He has already introduced works by Creston, Piston, and other American composers to his audiences. He is also reviving the rich 18th-century Portu-

guese operatic and symphonic repertoire.

Honolulu Symphony Lists 1957-58 Series

Honolulu.—The Honolulu Symphony, George Barati, conductor, opened its 1957-58 season on Oct. 13, with Jascha Spivakovsky, pianist, as soloist. Other soloists to appear with the orchestra include Joseph Schuster, cellist, Nov. 17-19; Margaret Harshaw, soprano, Dec. 15-17; Delight Hedges, pianist, Jan. 12-14; Moura Lympny, pianist, Feb. 16-18; and Fredell Lack, violinist, March 16-18.

Richmond Symphony Gives Debut Concert

Richmond, Va.—The city of Richmond, 20 years without a symphony orchestra, witnessed the debut of its new 75-member orchestra on Oct. 28. An audience of more than 4,000 persons attended, and at the end of the concert gave a standing ovation to Edgar Schenkman, the orchestra's conductor, and Mieczyslaw Horszowski, piano soloist of the evening.

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Schools and Studios

Gui Mombaerts, professor of piano at the Northwestern University school of music, has been appointed chairman of the piano department. Before coming to Northwestern in 1948, Mr. Mombaerts taught at several colleges in the United States, and was head of the piano departments at the Conservatory of Music, La Louviere, and the Chapelle Musicale Reine Elisabeth, both in Belgium. As a member of the Belgian Piano-String Quartet, and as assistant pianist for William Primrose, Mr. Mombaerts has performed in many concerts in Europe, Canada, and the United States.

Carroll Hollister's pupil, Beatrice Rippy, won second place in the National Contest of Negro Musicians. Mr. Hollister is collaborating with the violinist Henri Robert in a series of recitals, and is again doing the accompaniments for Opera '58.

Max Klein's pupils have made the following appearances in recent months. Maria Catalina, soprano, sang in Germany and Austria the roles of Carmen and Butterfly. Rifki Argan, baritone, sang Amonasro in Italy and Turkey. Robert Leffler, bass, sang Rocco in Chattanooga. Margarette Chisholm, soprano, sang the role of Rita in Donizetti's opera of the same name, at the Manhattan School of Music. Janice Matise, mezzo-soprano, has appeared as Azucena, Amneris, and Carmen, with the Amato Opera. Cornelia Barlow won the Young Artists Award of the New York Singing Teachers' Association.

Brier Stoller, teacher of voice, has been chosen as soprano soloist at historic St. James' Church in Great Barrington, Mass.

James Shomate, accompanist-coach now on tour with Risé Stevens, will resume his teaching at his New York studio this month and continue there through January while Miss Stevens is fulfilling her Metropolitan Opera engagements.

Maurice Eisenberg, cellist and author of the recently published "Cello Playing of Today", returned to this country at the end of October. Last June he served as artistic director of the International Cello Centre in London. In August he spent his second successive year at the summer music school at Dartington Hall, England, in addition to lecturing, concertizing, and giving master classes in London. He opened his regular concert season with a number of engagements throughout England. He recently represented the United States on the panel of judges of the Pablo Casals International Music Competition.

Ray Dudley, pianist, has joined the piano faculty of the Indiana University. He will continue his concert work in North America and Europe for a portion of each season.

The Piano Teachers Congress of New York, Ruth Burgess, president, held a meeting on Nov. 7 at Carl Fischer Concert Hall. Participants in the program included Merle Montgomery, chairman of the day; Richard Berg, director of music public schools, Yonkers, N. Y.; Roger Boardman, of New York University, pianist; and John Fiorito, bass-baritone.

The Cleveland Institute of Music has appointed four new members to their faculty. Beatrice Erdely and Dorothy Sawyer have joined the Institute's piano faculty; and Arthur S. Howard, cellist, and Harry Barnoff, double bass player, both members of the Cleveland Orchestra, will teach their respective instruments.

Arthur Loesser, head of the piano department at the Institute, will play the whole of Bach's "Well-Tempered Clavier" at his annual recital for the institute. He will play the same program in many cities in the Midwest.

Solon Alberti was honored with a concert at the Park Avenue Christian Church, in New York, on the completion of his 25th year there as organist and director of music. The program in honor of the teacher of singing was given by Alec Templeton, pianist-composer; Yi-Kwei Sze, bass; and Carole O'Hara, mezzo-soprano.

Luisa Stojowska, New York pianist and teacher, returned recently from Boise, Idaho, where she held master classes for piano teachers, concluding with a piano recital there before a distinguished audience. She has resumed teaching in her New York studio.

The Mannes College of Music has announced that the documentary film "Pablo Casals" has been released nationally. The film, which was commissioned by the college through a grant from the Eda K. Loeb Fund, is currently being shown at theatres in Seattle; Oakland, Calif.; Boston; Upper Montclair, N. J.; and New York City. Major royalties will be used for a cello scholarship that will be established at Mannes College in the name of Pablo Casals.

Two of Pauline Thesmacher's vocal pupils in her Cleveland studio distinguished themselves within the same week. Seble McCoy, tenor, placed second in the annual Marian Anderson Awards, and Victoria Harrison was one of the semi-finalists in the Opera Auditions held in Cincinnati.

Konrad Wolff has been appointed to the music faculty of Drew University in Madison, N. J. He will teach piano two days there as well as in Washington, D. C.

Frances Newsom, on the vocal staff of Turtle Bay Music School and director of its singers workshop, is providing a service for those desiring audition records of their voice with orchestral accompaniment. Available is the combination of instruments most suitable for the singer, recording in a professional studio equipped with echo, tape, disk, two pianos, celeste, organ, bass, and drums, under the direction of a recognized leader.

Giovanni Bagarotti, Swiss-born violinist, performed eight Mozart violin concertos in two consecutive evenings, on Oct. 25-26, at St. Olaf College, Northfield, Minn.

Carl Bamberger, conductor of the Mannes College of Music, led performances of Bohuslav Martinu's short opera "Comedy on the Bridge" and the Overture to Leonard Bernstein's "Candide" in Stuttgart, Germany, on Oct. 21. The orchestra was that of the Southwest German Broadcasting Company, and the opera was given in concert form.

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New York City Opera

(Continued from page 14)

through the courtesy of Lincoln Kirstein from the Stratford, Conn., Shakespeare Festival where the opera was given last year, was delicate, elegant and not over-fussy. The work was given in a highly tasteful and intelligible English version by John Bloch. There were some deletions from the score, particularly in the spoken parts, and the performance wound up with a peroration concerning the unity of mankind which Mozart and his librettist never thought of but which they probably, on the whole, would have agreed with.

—Ronald Eyer

Other Performances

During its third week at the City Center the company also presented "La Bohème", on Oct. 25, with Joshua Hecht assuming the role of Colline. A repetition of "La Vida Breve", on Oct. 26, had Ernest McChesney as Paco, John Reardon as the Singer, and Arthur Newman as Manuel. In the evening, the "Carmen" cast included Gloria Lane, as Carmen; Beverly Bower, as Micaëla; Richard Cassilly, as Don José; Norman Treigle, as Escamillo; Herbert Beattie as Zuniga; Phyllis Frank, as Frasquita; Jean Sanders, as Mercedes; David Williams, as Remendado; Arthur Newman, as Dancaire; and Hernan Pelayo as Morales. Julius Rudel conducted. Giuseppe Gismondo was the Pinkerton in the matinee performance of "Madama Butterfly" on Oct. 27.

In the fourth week, the matinee performance of "Faust" on Nov. 2 had John Reardon as Valentin. In the evening's "La Traviata", Eva Likova was the Violetta and Olivia Bonelli the Flora.



Cilli Wang John Vickers

Cilli Wang

Barbizon-Plaza Theatre, Oct. 27.—Cilli Wang, mime and character dancer from Vienna now residing in Holland, gave the first of two programs billed as "The World of Cilli Wang". Some of Miss Wang's sketches were memorable, such as the satirically humorous "Pas de Deux Classique", in which some of the aspects of this customary ballet form are unmercifully, and perhaps deservedly, lampooned; "Two Little Acrobats", in which two half-size playmates cavort amusingly, one on top of the other; and "Children of Flora". Miss Wang's lyrical conception of the encounter of two flowers on the same plant. There was rich feeling conveyed in this last scene. Miss Wang's chief emphasis was on lighter levels of entertainment.

The dancer's ingenuity was wondrous. When she portrayed a citizen bucking wind and rain with an umbrella on the way to work, or made a walking cane serve successively as spade, hoe, rake and garden hose, her fancies and execution were spontaneous and delightful. There were many other such moments. Her conceptions ranged in type from political satire to the most imaginative whimsy and even included a touch of the grotesque from time to time. She always compelled attention, even in her less successful numbers. The acts, some with difficult costumes, were arranged and performed with sharp cleverness and skill. A graceful, secure technique and a sure sense of calculation of effect lay behind Miss Wang's mimicry. Wim de Vries accompanied at the piano. —D. B.

Tere Amoros, young Spanish dancer who began her career in South America, made her New York debut with

Gina Bachauer is seen at the Oakland (Calif.) Civic Music Association membership-drive dinner. Mayor Clifford E. Rishell (right) shows the proclamation of music week to (from the left) Madona Keene, regional director of Civic Concert Service; Mrs. Donald Pearce, chairman for the dinner; E. Rollin Silfies, president of the association; and Miss Bachauer



Oakland-Tribune

a program in Carnegie Hall on Nov. 3. She was assisted by Enrique Trigo, pianist, and Mario Escudero, guitarist.

The Ballet Russe de Monte Carlo made three appearances at the Brooklyn Academy of Music on Oct. 25 and 26, presenting standard items from its repertoire.

New York City Ballet Announces Premieres

The New York City Ballet will open a nine-week season at the City Center on Nov. 19. Five new works, four of which will be choreographed by the company's artistic director, George Balanchine, have been scheduled.

"Square Dance", set to the music of Corelli and Vivaldi, will be premiered on Nov. 21. The second work will be the first choreographic presentation anywhere of Stravinsky's "Agon", specifically commissioned for the New York City Ballet in 1954 under a grant from the Rockefeller Foundation. The work will receive a special preview on Nov. 27, and the first regular performance is scheduled for Dec. 1. On this date Stravinsky's "Apollo" will also be revived.

Gounod's Symphony No. 1 will be the music for the new ballet entitled "Gounod Symphony" to be presented on Dec. 12. "A Visit of Clowns", with music by Paul Bowles and choreography by Jerome Robbins has been scheduled for Dec. 3; and the final premiere, scheduled for Jan. 2, will be "Stars and Stripes", with music by Hershy Kay based on themes of John Philip Sousa.

Indian Ballerinas Listed for Festival

Tulsa, Okla.—Four internationally famous dancers, Maria Tallchief, Rosella Hightower, Yvonne Chouteau, and Moscelyne Larkin—all natives of Oklahoma and of Indian descent—appeared together for the first time at the Oklahoma Indian Ballerina Festival, which was held in Tulsa, Oct. 18-19.

Connecticut Outlines University Series

Storrs, Conn.—The Third Annual University Concert Series of the University of Connecticut will open on Nov. 21, with Zino Francescatti, violinist. Roberta Peters, soprano, will appear on Dec. 12; and the Boston Symphony, under the direction of

Pierre Monteux, will perform on Jan. 16. Rudolf Firkusny, pianist, will appear with the Cincinnati Symphony, Thor Johnson, conductor, on March 10; and the De Paur Opera Gala on April 14.

Additional events scheduled include the Teddy Wilson Jazz Ensemble, Oct. 12; the Dublin Players, Oct. 21; a Concerto Festival, with Eugene List and the Knickerbocker Players, Oct. 29; The Festival Quartet, Feb. 12; and Gerald Moore, March 24.

Akron, Ohio.—The Akron Symphony, Laszlo Krausz, conductor, is giving four concerts during its 1957-58 season. Soloists scheduled to appear with the orchestra include Anshel Brusilow, violinist, Oct. 15; Raymond de Mattia, flutist, Dec. 3; Jaime Laredo, violinist, Jan. 28; and Arthur Reginald, pianist, March 25.

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RECITALS in New York

(Continued from page 25)

at least one-third of the notes were dropped on the way. He was so tense, particularly in the scale-like passages of the "Revolutionary" Etude, that he largely neglected the chords in the right hand, while madly scrambling down the keyboard with the left.

The distortions reached especially distressing dimensions in the Chopin G minor Ballade. The brittle abruptness of certain phrases were coupled with phrases of dripping sentimentality. The rest of Mr. De Maio's program included works of Bach, Liszt, and Debussy. Surely this young man could have presented himself in a better light.

—M. D. L.

Sarita Gloria Soprano

Carnegie Recital Hall, Nov. 2.—Musicianship inquisitiveness marked this recital. The program consisted entirely of Brazilian and Russian songs sung in those languages and covering a wide cross-section of this literature. The opening and closing sections concentrated on Brazilian invocations and chants, the middle portion on groups by Dargomijsky, Glinka, Cui, and Villa-Lobos.

Brazilian-born, Miss Gloria had the capacity to capture the meaning and "feel" of each song. When the range suited her middle-low voice, she established a mood picture. (She often broke it, however, before the accompaniment had ended.) There was no doubt that Miss Gloria had a grasp of what each song should say, but, apart from good beginnings and endings of phrases, she relied too much on facial expression and not enough on expressive sound.

Anthony Chanaka, at the piano, did little to add rhythmic vitality or colorful sonorities to the program.

—C.C.

Hélène Ranvid Pianist

Carnegie Recital Hall, Nov. 2.—Hélène Ranvid offered a program which included Mozart's Sonata in A flat major, Beethoven's Thirty-two Variations in C minor, Brahms's Sonata in C major, Debussy's "Estampes", and Chopin's Andante Spianato and Grande Polonaise. Though in possession of an articulate technique, Miss Ranvid's playing lacked personality and projection. With further study and experience and a deeper understanding of the music, her interpretations could have more profile and her playing greater direction. Stylistic elements might then be more clearly defined and her performance would offer a deeper satisfaction.

—P. C. I.

Composers Forum

Donnell Library, Nov. 2.—At the second Composers Forum of the season, a capacity audience heard compositions by Marjorie Greif and Alvin Etler. Miss Greif was represented by a number of songs sung by Matilda Nickel, and a Fantasy for Violin and Piano performed by Max Polikoff and Douglas Nordli. Miss Greif is at the very start of her compositional career. Hers is a serious, uncompromising approach to her art. Typically dissonant, insistent of utterance, there is talent, but it is submerged in a grey mist that casts a shroud over her musical personality.

Alvin Etler's Sonata for Clarinet and Piano, well played by David and

Frank Glazer, is a happy, tuneful piece that is dominated by the stunning second movement.

The Quintet for Woodwinds, performed by the redoubtable New York Woodwind Ensemble, was notable for the auspicious debut of the new bassoonist, Arthur Weisburg. He acquitted himself very well in an arduous, technically demanding role. The work begins with a passionate seriousness that transforms itself through the movements into a rollicking brawl. Mr. Etler is very successful at keeping a fast movement chugging along and is apt at piquantly coloring a slow one. Yet after it is all over, a smile lingers. For though a composer has spoken eloquently, uniquely, a man has also appeared, a well-defined and engaging personality.

—E. L.

Charlotte Holloman . Soprano

Town Hall, Nov. 3, 5:30.—Charlotte Holloman, who gave a successful Town Hall recital in 1956, had some vocal troubles at the beginning of this one. Her tone was edgy and a bit strained. After a shaky start in two Vivaldi arias, she sang Mozart's "No, no, che non sei capace", K. 419, with facility and brilliant high tones.

Five Hugo Wolf lieder received perceptive interpretations. Outstanding among these were "Elfenlied", which sounded delightful, and the tender and delicate "Die Bekehrte". There was a sensitively colored, stylistically intelligent performance of Poulenc's cycle "Fiançailles pour Rire". This was followed by the premiere of Margaret Bonds's "Stopping by Wood on a Snowy Evening" (Robert Frost), which had a charming harmonic flavor. A Schubert aria and a group of spirituals completed the program. Lowell Farr was the accompanist.

—D. B.

William Warfield . . . Baritone

Town Hall, Nov. 3.—Town Hall is not likely to see this season a more distinguished vocal recital than that offered by William Warfield. Its elevated musical content was communicated by an artist who is gifted with a voice at once strong and velvety and one that responded to any demands he made on it without perceptible technical problems. Mr. Warfield also seems by nature an actor, which makes the communication of emotion easy for him, but again this gift was disciplined by an intelligence and taste of unusual caliber.

If the program had any high point, it was the baritone's presentation of Schumann's "Dichterliebe". The 16 songs were sung without pause, the voice delicate in "Die Rose, die Lilie, die Taube", dark and sonorous in "Im Rhein", burningly intense in "Ich grolle nicht", floating in "Am leuchtenden Sommermorgen", dreamlike and distant in "Ich hab' im Traum geweinet". Yet this great variety of vocal color was kept within the bounds of the intimate lieder style, serving to project the subtle nuances of text and music. The performance was a superb achievement, in which Mr. Warfield's colleague at the piano, Otto Herz, had a praiseworthy share.

The evening began with arias from Handel's "Samson" and "Judas Macabaeus", Lully's familiar "Bois épais", and "Presto, presto io m' innamorato" by the 17th-century Mazzaferrata—the Handelian fioritura flowing as easily and accurately as the



William Warfield

long sustained phrases of "Bois épais". The four songs of Fauré's "L'Horizon Chimérique" were sung with a fresh and unusual degree of fervor, and three spirituals, at the end of the program, had an evangelical conviction that was both human and dignified.

There were two French curiosities, "Deum Time" by Magister Leoninus, born in 1160, and "Psalm CL" by Andre Campra, born in 1660. The latter, accompanied by John Strauss, organist, and Sonja Monosoff and Gerald Tarack, violinists, was unfortunately a rather unimaginative treatment of the famous psalm. "Deum Time" was another matter, a forceful work of plain chant sung by Mr. Warfield over sustained open fifths on the organ. Sung almost passionately by the baritone, it proved as exciting as anything else this remarkable recital had to offer.

—R. A. E.

Operas Performed In Monterrey

Monterrey, Mexico.—The operas performed during the fifth annual season of opera in Monterrey included "La Bohème" with Herva Nelli, Phyllis Arick, Gianni Poggi, Frank Guarrera, Humberto Pazo, and Gilberto Cerda; "Un Ballo in Maschera" with Miss Nelli, Nell Rankin, Ernestina Garfias, Mr. Poggi, Ettore Bas-

tianini, and Messrs. Pazo and Cerda; "Don Pasquale" with Gerhard Pechner, Charles Anthony, Mr. Guarrera, and Miss Arick; "La Traviata" with Miss Garfias, Mr. Bastianini, and Mr. Anthony; and "Carmen" with Jean Madeira, Giuseppe di Stefano, Mr. Bastianini, and Maritza Aleman. Conductors were Guido Picco and Umberto Mugnai. Daniel Duno was the general director.

Tulsa Philharmonic Lists Conductors

Tulsa, Okla.—For its tenth anniversary season, the Tulsa Philharmonic will be under the direction of guest conductors. Scheduled to appear with the orchestra are Pierre Monteux, Vladimir Golschmann, Erich Leinsdorf, Hermann Herz, Herbert Grossman, Robert Zeller, and Tibor Kosma. Soloists will be Lily Pons, soprano; Claramae Turner, mezzo-soprano; Igor Gorin, baritone; Claudio Arrau, Gina Bachauer, and Gary Graffman, pianists; Nathan Milstein, violinist; and Carlos Salzedo, harpist.

"Messiah" Scheduled By Salt Lake Society

Salt Lake City.—This year the Salt Lake Oratorio Society will present its annual performance of "The Messiah" on Dec. 22 in the Salt Lake Tabernacle. The chorus of 500 voices will be trained by David A. Shand, and will be supported by a 55-piece orchestra conducted by Karl Kritz. Alexander Schreiner will be at the Tabernacle organ. Soloists will include Sylvia Stahlman, soprano; Lillian Chookasian, contralto; Leslie Chabay, tenor; and Andrew White, bass.

Musical Portraits To Be Exhibited

Washington, D.C.—Aline Fruhauf has done a series of portraits of musical personalities in Washington, D.C. An exhibition of these portraits, tentatively entitled "Who's Who in Musical Washington", opened Nov. 12 at the Dupont Theatre.

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